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GOOD TEACHING PRACTICES--A SURVEY OF HIGH-SCHOOL
FOREIGN-LANGUAGE CLASSES.

BY- BRISLEY, LEONARD AND OTHERS

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FIVE EXPERIENCED TEACHERS VISITED 1,011 FOREIGN LANGUAGE
CLASSES, TAUGHT BY 747 HIGH SCHOOL TEACHERS, TO STUDY THE
QUALITY AND QUANTITY OF THE TEACHING. BRIEF DESCRIPTIONS OF
SUCCESSFUL METHODS WERE REPORTED. THE REPORT INCLUDED
DISCUSSIONS OF LOGS OF FOUR TYPICAL CLASSES, CLASS SETTINGS,
LISTENING COMPREHENSION, SPEAKING, READING, AND WRITING
SKILLS, LANGUAGE LABORATORY, AUDIOVISUAL AIDS, CULTURE AND
CIVILIZATION, SUPERVISION, AND MISCELLANEOUS. NINE FEATURES
OF THE SUCCESSFUL CLASSES OBSERVED WERE INDICATED. GENERALLY,
THESE FEATURES HAD FULL PARTICIPATION BY STUDENTS WITH
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**(Good Teaching Practices: A Survey of
High-School Foreign-Language
Classes /**

LEONARD BRISLEY, CARL DELLACCIO, FRANCIS J. FUNKE,
DONALD J. HAMLIN, AND M. PHILLIP LEAMON

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Good Teaching Practices: A Survey of High-School Foreign-Language Classes

BY LEONARD BRISLEY, CARL DELLACCIO, FRANCIS J. FUNKE,
DONALD J. HAMLIN, AND M. PHILLIP LEAMON

In partial fulfillment of a contract with the United States Office of Education, Department of Health, Education, and Welfare, the Modern Language Association has undertaken several quantitative studies of foreign language teaching in the high schools of the United States.¹ In an attempt to assess the quality as well as the quantity of this teaching, we commissioned five experienced teachers to spend the spring of 1961 visiting foreign language classes in the schools where we had reason to believe there were strong foreign language programs. Donald Hamlin of the Maplewood, N. J., Junior High School, covered the Northeast, Francis J. Funke of Dade County Junior College in Miami, Fla., covered the Southeast, M. Phillip Leamon, Coordinator for School Foreign Languages at Indiana University, covered the Midwest, Leonard Brisley of the Base Line Junior High School in Boulder, Colo., covered the Southwest, and Carl Dellaccio of the Long Beach (Calif.) High School covered the Pacific coast. Donald Hamlin acted as coordinator of activities and editor of the final report.

Limitations of time, money, and energy prevented an exhaustive coverage of high-school classes in the country, but between the first of February and the end of May the five teachers visited 1011 classes, taught by 747 teachers (140 of whom had attended an NDEA language institute) in 309 schools in 136 school districts in 34 states. Of the 1011 classes 455 were in Spanish, 450 in French, 70 in German, 25 in Russian, 10 in Italian, and one in Chinese.

The same limitations of time and energy made us decide not to try to evaluate all classes, good and bad, but to try to select in advance the best classes by the best teachers in each school or school system and to describe teaching practices that hopefully could be imitated by other teachers. As soon as possible after each class visit, the visitor wrote a careful description of whatever practice was memorable and imitable. The practices were arranged under a series of headings, brought together to eliminate duplications, and finally put in order by Donald Hamlin.

At an initial orientation meeting in Philadelphia on 30 December 1960 the visitors met with the following consultants: Jeannette Atkins, Staples High School, Westport, Conn.; Genevieve Blew, State

¹ The report assembles some 170 brief descriptions of what is actually being done with success in the schools visited. The descriptions in these case studies often necessitate reference to texts, tapes, or other teaching materials. These are given in short title form, without complete bibliographical identification, since they are mentioned only to illustrate the teaching practice, and such reference is not to be construed as an endorsement. A forthcoming *Selective List of Materials for Use by Modern Foreign Language Teachers* will describe and evaluate a wide choice of aids.

Dept. of Education, Baltimore, Md.; Nelson Brooks, Yale Univ.; Charles A. Choquette, Colgate Univ.; A. Bruce Gaarder, U. S. Office of Education; Nathan Gabriel, 210 East 68th St., New York 21; Joyce Greene, Glastonbury (Conn.) Public Schools; Mary Hayes, U. S. Office of Education; Joseph Hutchinson, U. S. Office of Education; Kenneth W. Mildenberger, U. S. Office of Education; Mary P. Thompson, Mod. Lang. Materials Development Center, New York 11; Robert O. de Vette, Coordinating Secretary, National Council of State Supervisors of FLs, Office of the Supt. for Public Instruction, Springfield, Ill. The five visitors held subsequent meetings in March in Bloomington and in April and May in New York to compare notes and discuss the nature of their final report.

The visitors feel that the opportunity to spend four months visiting classes all over the country was an invaluable experience. We hope that readers of their report will find many practices that they will want to try out in their own classes, and that the trial will be a success.

DONALD D. WALSH

I. INTRODUCTION

IN PRESENTING this report, we have tried to identify and describe the techniques and practices used successfully by secondary-school language teachers. Readers should understand that any practice described out of the context of the class in which it appeared may seem a "gimmick" but that to the visitor it was an effective way to achieve the desired goal. One should, therefore, try to place the techniques described in the setting of a class—his own—and after carefully considering the practice, ask several questions: "Does this technique have any applicable use for my teaching?" "Does it show me a more effective, efficient, or stimulating way in which I could present certain topics to my students?" "Is this worth trying in my classes?"

Many of the practices here described will not seem new to some readers. But the description of all may prove to be stimulating. Techniques alone cannot make a master teacher. This we understand, and although most of the following report will be devoted to a description of teaching practices, we preface this description by an account of four class visits, to furnish a proper setting and to demonstrate the variety of techniques and devices used in working toward common goals.

II. LOG OF FOUR TYPICAL CLASSES

LOG NUMBER ONE

Setting: North High School, Spanish I

Description of the room: Several travel posters of Spain and Mexico. A section of the bulletin board has clippings from Spanish magazines and newspapers. On a reading table in a corner are a variety of Spanish newspapers and magazines. On the wall are pictures of Venezuela, apparently clipped from the *National Geographic Magazine*, and a Spanish-American products map. Another section of the bulletin board contains line drawings by students, illustrating Spanish proverbs. The chairs, arranged in two arcs, face one another, leaving the center of the room free. The teacher's desk is in a corner.

Goals of the lesson: a) adjective agreements in a context of known vocabulary; b) introduction of adjectives of comparison. The teacher arranges along the chalkboard pictures of foodstuffs cut from magazines and mounted on stiff paper. Since the names of all the items pictured have been learned previously, the class begins with a brief oral review of the vocabulary involved. The pictures are arranged so that the adjectives of color will evoke sets of contrasting agreements. For example, the first two pictures show a pound of butter and an ear of corn. For the first, the sentence is developed: "*La mantequilla es amarilla.*" For the second: "*El maíz es amarillo.*" The next two pictures elicit sentences illustrating the masculine-feminine-plural contrast. A picture of tomatoes: "*Los tomates son rojos.*" A picture of strawberries: "*Las fresas son rojas.*"

A directed dialog is then initiated by the teacher: *¿De qué color es la mantequilla?* The class answers in chorus: *La mantequilla es amarilla.* Teacher: *¿De qué color son las fresas?* Chorus: *Las fresas son rojas.* This same pattern is then used to ask individual students, then finally students ask the other students the pattern question to evoke the pattern response. Other sets of pictures follow for the other colors and provide all the cues to the noun, the number, and the adjective to be used in the pattern sentence. Once the pattern is developed, the pictures are rearranged in a masculine-singular-plural, feminine-singular-plural sequence to form the following drill: Apple: *La manzana es roja.* Strawberries: *Las fresas son rojas.* Tomato: *El tomate es rojo.* Radishes: *Los rábanos son rojos.*

Since the vocabulary is not new, the class repeats easily in chorus without noticeable errors. Now individuals are asked to respond to the pictures in the same way. In case of error, the choral

response is called for and then the erring student repeats, making his own correction. This drill, aimed at developing unhesitating responses to the pictures in any order and at normal speaking speed, lasts approximately ten minutes and then the teacher shifts to another drill.

To introduce the new concept of comparative degree and to help students learn to use comparisons correctly, the teacher uses a chart with three men of various heights on one side and three women of the same varying heights on the other. Each of the figures has a Spanish name. From these figures, statements are made that will lead the student to understanding and use of the structure. For example: *Juan es tan alto como Felipe. Juan es más delgado que María. Juan es tan delgado como Felipe. Juan es más alto que María. Juan no es ni más alto ni más delgado que Felipe.* Then by substitution and by reference always to the chart, the teacher brings into the drill such adjectives as *bajo, gordo, bonito, feo*, as different comparisons are explored.

The teacher and the students use Spanish exclusively in the classroom. As the teacher develops model sentences, he involves the students in conversation by making a statement and asking students a question based on it. When the material is not new to the class, he gives the statement only once, but if he introduces new patterns or new vocabulary, he repeats the statement three or four times, asks the question, and answers it himself. Then he repeats the question and the class responds in chorus. After several repetitions of the choral response, the question is asked of individual students.

During the drill the teacher moves about the room to give all students an opportunity to hear clearly. Because of the seating arrangement he has much freedom of movement and each student can see the others as they speak in the question-answer part of the drill. The pace is brisk and the students are kept very alert. If a student mispronounces during a response, the teacher repeats the model, has the entire class or section repeat, and then asks the student to try the response again.

The last five minutes of each class period are reserved for "duels." A student may challenge any seat in the room by asking the student who occupies it to answer a question based on the current material. If the challenged student answers correctly, he gets to ask the challenger a question. If the challenger wins, he may move to the newly-won seat. If the result is a draw, no seat change is involved. If the challenger fails to answer the second question, he loses his seat and goes to the back of the row. (Naturally the students return to

their regular seats at the beginning of the next class period.) This activity stimulates interest, provides incentive to learning, gives practice in formation of questions and answers, and gives a review of much vocabulary and structural usage.

LOG NUMBER TWO

Setting: West Junior High School, French I

Description of the room: In one corner is a mobile of wax fruit. Several window panes have been decorated to resemble the stained glass windows of a cathedral. On the walls are maps of France and a map of Paris showing streets, important buildings, parks, and suburbs. Above the bulletin boards on the side walls are four large French travel posters. In the back of the room is a magazine rack with French magazines. Five puppets are hanging from one wall. A model of a house is on a bookcase. On a table near the teacher's desk are a tape recorder, a record player, and many tapes. A bulletin board has colorful pictures of France, postcards and pictures from current magazines. The chalkboards are full of sketches and drawings related to the units being studied.

Goals of the lesson: Pattern drilling on a new dialog and preparation for reading and writing a previously memorized dialog. The class begins with a brief explanation in English of the work to be done that day and the purpose of it. First comes a repetition drill on the new dialog. The teacher uses the tape recorder and varies the drill by using hand signals to indicate responses—in chorus, or by individuals. In case of troublesome patterns or words, he stops the machine to give extra help, and then backs the tape to repeat that portion.

This saturation drill is followed by directed questioning based on the dialog. Individual responses are mixed with choral repetitions. Good responses by an individual student or by the group are praised; poor responses result in more practice and a final compliment when the work is brought up to standard. Individual problems are worked on, but if the student fails to give an acceptable response after several class repetitions and several individual efforts, the subject is changed for the time being.

Using two of the new expressions in the dialog, the teacher moves into a very fast-moving and productive drill. Five students are chosen and each given a model sentence to learn: Example: with the expression *aller à la pêche*. 1st S: *Je vais à la pêche.* 2nd S: *Moi, je ne vais pas à la pêche.* 3rd S: *Nous allons à la pêche.* 4th S: *Comment, vous allez à la pêche?* 5th S: *Mais oui, je vais à la pêche tout de suite.* When all the students have learned

their lines, the drill becomes a very rapid dialog drill with the teacher controlling the rhythm by pointing to the students in turn. This repetition is given three times to gain a normal rhythm, good intonation, appropriate gestures, and solid control.

In the second stage the teacher gives a new expression: *faire une promenade*. The student is expected on signal to respond in the same type of sentence as his model had given previously. Example: 1st S: *Je fais une promenade.* 2nd S: *Moi, je ne fais pas une promenade.* 3rd S: *Nous faisons une promenade.* 4th S: *Comment, vous faites une promenade?* 5th S: *Mais oui, je fais une promenade tout de suite.*

These frames apply to many expressions and give a verb in context rather than a simple verb transformation. The last phase of the drill is to apply to the whole class, which has been listening intently to the models. This choral drill is a dialog with each model student repeating his sentence and the class repeating; then the class does all five responses in chorus.

During this drill the teacher distributes two sheets which will serve as the reading text. They are placed face down on the students' desks and not one of them appears tempted to look at the sheets. To set the stage for reading a previously memorized dialog, the teacher divides the class into sections. Each is assigned one role of the skit. As the section recites its part without scripts it stands up, and as it sits down, the next section stands to recite. All is done quickly and efficiently. The standing and sitting provide welcome exercise.

Now the students are told to look at these dialog sheets. The teacher tells them to let the ears and the tongue help the eyes with reading. First the students repeat after him, then read chorally, and finally individuals are asked to read. During this exercise, the teacher moves quietly and quickly about the room, listening to individuals and giving help where necessary. Now the students are told to read from the second page, which contains the directed dialogs. The class repeats after the teacher both the teacher's model statement and the student's response. After the thorough oral preparation given, the class and individuals read very well. All receive the teacher's compliments.

The last part of the period is devoted to writing the new reading material. The assignment is for the class to copy with great care the dialog on the first page. This the students start in class and are to finish as homework in their notebooks. A student who enjoyed the session, especially because of the clarity of the teacher's instructions, realized that to write French well she had to use care in copying the words. She further felt that the read-

ing and writing helped her to remember what she had memorized orally, but that knowing how to say the words made the reading and writing easier. She and the class had a clear picture of the relationships of the language skills.

LOG NUMBER THREE

Setting: South High School, German III

Description of the room: German pictures are framed and hang attractively on three walls. A bookcase of cultural materials—books and pamphlets in German and English—is at the rear of the room. An attractive bulletin board displays neat outlines of German reports. An illustration of each report is mounted near it. Near the bulletin board is a reference table with materials that students use for their reports. At intervals around the room hang teacher-made signs reminding the students of some of the rules of the class. Neatly written assignments for all the classes for the week are on one chalkboard.

On a table in front of the teacher's desk lies a stack of maps and newspapers to be used in the "culture sessions." Student posters, flags, emblems, and other realia are tastefully placed around the room. To enter this class is like entering a new world. The teacher pretends that her classroom is a miniature Germany. It is called "Kleines Deutschland," "the smallest country on Earth." Each student lives in a house (his desk) which has its own address. If he wishes to change his seat, he must go through the procedure of selling and buying a new house. Occasionally a student is too noisy in his house and his neighbors or the teacher force him to move.

"Kleines Deutschland" has the following elected officers: president, police force, two interpreters (German-English and German-Spanish) who talk with visitors, a newspaper editor, and a trash collector. All unresolved disputes are settled by "Die Kaiserin," the teacher. "Kleines Deutschland" has its own flag, designed and made by the students, and its own national anthem, a favorite German popular song. Passes to leave the room are considered passports to leave the country.

By rotation, students report the daily news of "Kleines Deutschland" on the chalkboard in the form of a diary. A newspaper, "Der Hupfende Hare" (the Hopping Hare), written and published twice a semester, is assembled from the best of the monthly compositions and from many miscellaneous items written for extra credit. There is a national theater which frequently presents plays. The various student groups take turns in being responsible for the monthly skits. The Oratorical Society holds debates frequently on a great variety

of subjects. This too is on a rotation basis. On occasion, one corner of the room is designated as the hospital to which students who have colds, headaches, and other complaints are sent for the period. At other times, the same corner serves as the jail.

Once a year "K.D." and the German Club sponsor a "Bierabend" (beer-evening) for all students of German. The boys and girls cook a full-course German-style dinner in the gymnasium which is decorated to resemble a Hofbrauhaus. Root-beer is served in German beer steins (made in Japan), and a German band composed of students from the German classes entertains. Dancing and games occur after the meal. All participants at the "Bierabend" wear German peasant dress for the event.

Every day there is a national assembly for reading and discussion of literary works, music, art, history, geography, and culture. On this day, three students present a five-minute play complete with costumes and props. They have been working outside of class on their lines, so this is new to the rest of the class. Before the play begins, dittoed sheets of new words in it are distributed. By using synonyms or known vocabulary, the use of English is avoided. After the play, the class is urged to criticize the production—pronunciation, accent, intonation, props, and costumes. The students express their opinions eagerly and the teacher finally has to bring the discussion to an end and move on to the next activity.

Five students of the Oratorical Society for the day now move into a debate on the topic, "Should there be more men than women on earth?" One of the five serves as moderator and two teams present the affirmative and negative arguments. After the opposing views are heard, the class asks questions of the debaters or offers comments.

During all this class work, my interpreter (German-Spanish) is explaining everything as it takes place. He is studying Spanish IV as well as German and he enjoys visitors who let him show his skill with the two languages.

After the debate, the class moves to the reading and the discussion in the National Assembly. Today the discussion is on Beethoven, the selection in the cultural reader. As the class closes, the observer realizes how important the factor of role-playing can be. The students react spontaneously in German. Contrived though some of the class regulations may seem, the class is using the imposed environment to good advantage. Interest is high and inhibitions at speaking in German are few. The devices have set an ideal stage for language learning.

LOG NUMBER FOUR

Setting: East Junior High School, Spanish I

Description of the room: A bulletin board illustrates the four language learning objectives with picture cut-outs made of colored construction paper. The first shows a boy with his hand cupped around his ear, as if listening intently. "Primero hay que escuchar." The second shows a boy wearing a large sombrero. His mouth is wide open as if he is shouting. "Luego hay que repetir." The third is of a girl reading from an open book. "Después leemos." The final picture, "Al fin escribimos," shows a boy writing with a pencil. Four Mexican masks carved of wood hang on a side wall along with several colorful piñatas. A bulletin board with the heading "Lean Uds. los anuncios del día" contains news clippings and articles about Spanish America.

Goals of the lesson: Introduction of verbs with spelling changes, by directed dialogs, and introduction of the "neither . . . nor" structure.

The class starts with a familiar drill, the substitution pattern. Using the verb *repetir* as the model, the teacher presents the pattern twice while the students listen: *Yo repito la expresión. Nosotros repetimos la expresión.* (Continues with *Ud., Uds., Juan, Juan y Pablo.*) The students echo the whole pattern after the teacher's model: T: *Yo repito la expresión.* S: *Yo repito la expresión.* If the teacher holds up two fingers, the students give double echoes in quick succession. When the group can give the pattern readily at normal speed with proper intonation and pronunciation, the teacher gives only a subject cue and the students supply the rest of the sentence. For example:

TEACHER	STUDENTS IN CHORUS
Pablo repite la expresión.	Pablo repite la expresión.
Yo —	Yo repito la expresión.
Ud. —	Ud. repite la expresión.
Tú —	Tú repites la expresión.
Pablo y Juan —	Pablo y Juan repiten la expresión.

The students can always tell when to echo or repeat and when to listen by the teacher's gestures. A sweeping motion of the hand urges them to repeat. The hand held up, palm out, tells them to listen carefully. Thus the teacher controls the rhythm of the drill. Soon nearly all of the class has mastered the pattern practiced in unison in response to the cues. Now a shift is made to individual responses.

The stop signal is given. The teacher gives the model sentence: T: *Yo —, Ernesto (points).* Ernesto: *Yo repito la expresión.*

When the cue is given, no one knows to whom it will be directed; all the class has to be ready to

respond. The name tells *who* is to respond, and the finger pointed in his direction signals *when* to respond. Again, control of the rhythm remains with the teacher.

When most of the class can respond without hesitation (one who hesitates is given a model immediately and is asked to repeat), the singular-plural drill is substituted. If the teacher gives the singular form, the student responds with the plural and vice versa.

TEACHER	STUDENTS
<i>Yo repito la expresión.</i>	<i>Nosotros repetimos la expresión.</i>
<i>Pablo y Juan repiten la expresión.</i>	<i>Pablo repite la expresión.</i>

First in chorus and then individually with the same encouraging hand gestures the work is controlled: cue, name, point. Next, the same exercises in the same sequence and in the same manner are given with the sentence in the past tense and then in the present progressive tense. (Presentation of the pattern, substitution in the pattern, singular to plural drill.) There is proper balance between choral and individual responses well accompanied by continual and alert correction of intonation and pronunciation. Since the students have worked with these tenses with regular verbs, it is not long before the class has the few verbs under control.

The drill is followed by a rapid succession of tense-changing exercises.

TEACHER	STUDENTS
(Pres. to past) <i>Yo repito la expresión.</i>	<i>Yo repetí la expresión.</i>
(Pres. to progressive) <i>Yo repito la expresión.</i>	<i>Yo estoy repitiendo la expresión.</i>

To summarize the learning and to check comprehension and control, the teacher uses a question-answer series, directing questions to individual students. This is followed by a directed response drill, changing verbs and vocabulary. T: *¿Sirves tú la comida, María?* María: *Sí, la sirvo.* T: *Pregunta a Juan si sirvió la comida, Paco.* Paco: *Juan, ¿serviste tú la comida?* Juan: *Sí, la serví.*

To review quickly the placement of object pronouns and to practice their use with these verbs, the following exercise is now done:

TEACHER	STUDENT
(Present) <i>Yo la repito.</i>	(Past) <i>Yo la repetí.</i>
	(Pres. prog.) <i>Yo estoy repitiéndola.</i>

The foregoing exercises are well planned and briskly paced. Attention is keen; it has to be. Since the type of drill is familiar to the students, the only new part is the verb with spelling changes. In a familiar pattern, the contrasting differences become obvious.

To give a breathing spell to the class, the teacher moves to a directed dialog with two students. Additional questions and directions lead an erring student to a correct response and to comprehension. T: *Pregúntale si está durmiendo.* 1st S: *¿Estás durmiendo?* 2nd S: *Sí, estoy durmiendo.* (Sympathetic laughter from the class.) T: *Pregúntale si generalmente duerme aquí?* 1st S: *¿Generalmente duermes aquí?* 2nd S: *Sí, generalmente duermo aquí.* (Laughter again.) T: *Pregúntale si generalmente duerme en la clase de español.* 1st S: *Oh no, generalmente no duermo en la clase de español.* T: *Pregúntale si está durmiendo.* 1st S: *¿Estás durmiendo?* 2nd S: *No estoy durmiendo.* (Sighs of relief from the class.)

It is interesting to note the proportions of teacher speaking and student speaking in this type of drill. The students are speaking two thirds of the time. What a difference from a discourse by the teacher explaining usage to the student!

The class is now ready to return to pattern drilling, this time on the new element of structure; the use of "neither . . . nor" (*ni . . . ni*). First the teacher speaks the dialog several times by herself: *¿Tienes flores? No tengo flores. ¿Tienes frutas? No tengo frutas. ¿Tienes flores o frutas? No tengo ni flores ni frutas. ¿Tienes carne o legumbres? No tengo ni carne ni legumbres.*

The class is brought into the pattern with choral repetition and finally individual responses. When nearly all can respond quickly and accurately, other words are used:

TEACHER	STUDENTS
<i>¿Tienes pan o agua?</i>	<i>No tengo ni pan ni agua.</i>
<i>¿Usas lápiz o pluma?</i>	<i>No uso ni lápiz ni pluma.</i>
<i>¿Prefieres escribir o leer?</i>	<i>No prefiero ni escribir ni leer.</i>
<i>¿Te gusta cantar o bailar?</i>	<i>No me gusta ni cantar ni bailar.</i>
<i>¿Estudias en casa o en clase?</i>	<i>No estudio ni en casa ni en clase.</i>

To involve students more thoroughly in the pattern, a directed response exercise is introduced: *Pregúntale si tiene pan o agua. Pregúntale si María tiene lápiz o pluma. Pregúntale si le gusta cantar o bailar.*

After drill to fix the pattern orally, dittoed sheets are passed to the students to give practice in writing the new structure. The sheets supplied the changing parts of the drill; the student has to concentrate only on the *ni . . . ni* structure.

I. Ejemplo: *No tengo ni fruta ni flores.*
1. — — — carne — legumbres. 2. — — — lápiz — pluma. (six sentences in all)

II. Ejemplo: *¿Tienes pan o agua? No tengo ni pan ni agua.* 1. *¿Usas lápiz o pluma?* 2. *¿Prefieres escribir o leer?* (7 sentences in all)

While the students are occupied in the writing practice, the teacher circulates, checking carefully for precision. Then students are asked to read the examples aloud. The result is an oral summary of the lesson. The students have practice in structure, listening, speaking, reading, and writing all in this brief fifteen-minute session. Models have been given to imitate, rather than problems to solve, and there is an obvious understanding of the structure and vocabulary. The use of Spanish is fluent and natural.

III. THE SETTINGS OF THE CLASSES

A. ROOM ATMOSPHERE

In what settings are the language classes being taught? As is indicated in the third "log," the atmosphere of a class can create the ideal cultural island where a student can gain understanding of a foreign culture, not by learning a long list of facts but by assimilating it through the experiences and activities of the class.

The teacher, of course, is the key in the initiation to a foreign culture by his use of the language, by the standards demanded of students, by the reflection of his own personality as he represents the foreign culture, and by his leadership in creating the proper class spirit.

Room decoration can add greatly to the class's eagerness to enter into the role-playing of being transported for an hour to a foreign country. Some classrooms are decorated to the point of distracting a student from his work. Others are completely barren of any indication that here is a language classroom. Somewhere between these two extremes lies the proper balance.

Important cautions about room displays: (1) The material should have some relation to the work being done and not be merely show-pieces. (2) Lettering on signs and posters should be neat and large enough to be read from all parts of the room. (3) There should be an opportunity for students to display projects or material collected. (4) Bulletin boards and realia displays should be changed frequently in keeping with the work of the class. Regardless of how good a poster may be, it is an excellent plan to vary room decoration throughout the year. Many teachers work with student room-decoration committees and give extra credit to the group responsible for the bulletin boards and display cabinets. Students should be urged to save magazine pictures, news articles, cartoons, and other materials suitable for a good bulletin-board display. Here are some examples:

1. The French and American flags stand together in a front corner, and there are gaily-colored

posters (provided by the French Railway System) and French art prints on walls and bulletin boards. Replicas of French statuary and busts of noted Frenchmen are interestingly placed, and the whole effect changes the student's mood as he enters the classroom, without being so cluttered or striking as to draw his attention from the lesson. The room is rearranged occasionally, so that the students do not become oblivious to their surroundings, and the theme of the décor is changed from time to time. (French III)

2. A teacher with a quite ordinary classroom in terms of size, location, and lighting has transformed it into a colorful place by a simple device. She has placed about the room, on chalkboards and bulletin boards, gay travel brochures of the various Spanish-speaking countries, all in Spanish. She obtained these folders through a class project in which advanced students wrote directly to the various countries or cities and tourist agencies, requesting information and description of vacation facilities. (Spanish III)

3. A room for advanced French, with much reading of French literature, has an atmosphere of France and of its literary importance. Small bust figurines of the great French authors, composers, and artists are on the window ledges around the room. Miniature stained-glass rose windows hang on two of the class windows. A display cabinet at the rear of the room has dolls in regional costumes and plates from Limoges and Quimper. Framed scenes of France are on the walls. At the front of the room is a display: "Paris n'est pas une ville, c'est un monde," with a map of France surrounded by pictures of France. On one side of the room is the saying, "Tout homme a deux pays, le sien et la France." (Each man has two countries, his own and France.) (French IV)

4. The mood of nearly every student seems to change as he enters the class. Colorful posters and maps hang on the wall and facing the door are large, carefully constructed models of the Eiffel Tower, the Arc de Triomphe, and the Champs Elysées, made by student volunteers outside of school time. Facing the students is an illustrated picture-chart of the rulers of France, prepared by one of the classes. Similar displays have been made or are planned on various other cultural themes: art, music, costume, language, etc. (French III)

5. For Spanish III a large tin mask of a Mexican Indian hangs from the front wall. A balloon rigged up with a netting and gondola is inscribed: "Alrededor del mundo en ochenta días." A puppet representing a Mexican cowboy also hangs from the front wall, the cowboy seated with his pistol drawn and aimed in the direction of the students.

A caption immediately beneath him reads: "¡Español, por favor!"

6. An attractive room is lined with prints of French art and with pictures of celebrated French people and places. There are dolls in regional costumes. The art and the dolls are changed to illustrate the historical and cultural material that the class is reading. (French IV)

7. Four beautiful scenes of France, made of cut-outs of colored construction paper, represent the four seasons, with titles in French. Four very eye-catching scenes of the Eiffel Tower, the Arch of Triumph, an outdoor café scene, and a snow-covered mountain scene are changed monthly. (French I)

8. On a bulletin board four pictures from William E. Bull's *A Visual Grammar of Spanish* deal with the uses of the reflexive. The contrastive sentences of the pictures are as follows:

<i>Mamá se lava.</i>	<i>El agua se sale del cuero.</i>
<i>Mamá lava a Pepito.</i>	<i>El agua sale del cuero.</i>

In the picture "Mamá se lava," a woman is washing her face as she is looking at herself in a mirror. The contrasting picture "Mamá lava a Pepito" shows the same woman washing her little son. In the picture "El agua se sale del cuero," some water is leaking out from a water bag, while in the contrasting picture "El agua sale del cuero," a man is pouring water from the water bag. (Spanish II)

9. For Spanish I several articles of doll's clothing, pinned on a front bulletin board, are labeled in Spanish: a small pair of black shoes, a yellow skirt, a blue sweater, a white blouse, green socks, a red coat, and a red hat. Another bulletin board featured colored magazine pictures representing scenes from Latin-American countries. The caption reads "¿Alguien quiere viajar?"

10. A bulletin board at the front of a room has ten colorful pictures (11x14) of William E. Bull's *A Visual Grammar of Spanish*. The pictures represent contrastive uses of the prepositions "por" and "para." Here is an example of a series of three: Picture 1: "Compró un sombrero para su mujer," shows a man presenting his wife with a new hat. Picture 2, with no legend, shows the wife pointing to her husband's bald head. Picture 3: "Compró un sombrero por su mujer," shows the man putting his new hat on to hide his bald head to please his wife. On bulletin boards at the back of the room are four prints of scenes of Guatemala and an oil painting by Goya. (Spanish II)

11. A bulletin board displays envelopes and letters from current pen-pal exchanges of the class. Above this display is a large map of Germany with

tape lines going from the town of the pen-pal to the appropriate letter. This project is the current writing project of the class. (German III)

12. In a new, campus-type school with glass windows on two sides, an electronic classroom, with the teacher at the console in front, and three rows of student tables, still gave an atmosphere of Spanish America by skillful use of realia. On the back bulletin board was a collection of pictures, labeled according to painters—El Greco, Goya, Velázquez, Picasso, and Zurbarán. On the side shelf is a collection of miniature flags of the various Spanish American countries, along with a huge piñata bird looking out on the hallway, a gourd display, a huge sombrero, and a serape. Maps of Spain and South America are at the front of the room. (Spanish III)

13. To give an atmosphere of the foreign country to the language students, as well as to raise money for the language clubs, book covers have been purchased by the clubs and sold to the students. The French students have their books covered with colorful covers saying, "L'Université de Paris—La Sorbonne." The Spanish students have covers marked with "Universidad de Madrid." They all like the fictitious prestige that goes with these covers and say that it makes it far easier to tell which books are which in their desks and lockers. This is a good idea for a money-raising project for any language club.

14. Colorful mobiles showing labeled réplicas of Spanish-speaking countries, vocabulary for parts of the body, parts of the house, articles of clothing, food, etc., hang colorfully from the overhead fixtures. Example: the mobile showing vocabulary for articles of clothing is made up of small cut-outs of socks, shoes, a hat, a dress, a pair of trousers, a skirt—all appropriately labeled. (Spanish I)

15. On the walls of a classroom are small poster signs with some of the common expressions necessary for conducting class activities in the language. These models constantly remind beginners how to ask about what they are learning in the various skills: a. *Que veut dire —?* b. *Pourquoi emploie-t-on —?* c. *Comment dit-on —?* d. *Peut-on dire aussi —?* and a. *Je ne comprends pas.* b. *Parlez plus fort, s'il vous plaît.* (French I)

16. As an aid to teaching *Pinocchio*, two of the artistic students use the line drawings found at the beginning of each chapter and make colored replicas for an attractive display on a bulletin board. These drawings help the teacher to review the reading by asking for student résumés based on the pictures, which show a scene from each chapter. (Italian III)

17. A bulletin board has a caption cut out of

construction paper: "Avez-vous lu ces livres?" Some fifteen book jackets of books related to France are pinned on the board, a project worked out with the help of the school librarian. (French I)

18. The various parts of a room are labeled in French on colorful construction paper—door, blackboard, desk, wall, window, etc. Proverbs illustrated with clever line drawings make attractive wall displays and help to teach the meaning of the saying.

B. SEATING ARRANGEMENT

The seating arrangement used in a language classroom is most important in creating a conversational or less-than-formal atmosphere as well as in providing uniform opportunities for hearing the teacher and the responses of other students. The arrangement should make it possible for the teacher to move easily among the students and yet to remain constantly the center of attention. It should further help to bring each student into close visual and audio contact with the group so that he is constantly involved in the work, as listener or performer.

Many varying arrangements are possible in classrooms with movable furniture. Though the physical placement of the seats is no guarantee of successful teaching, many teachers who have seated students effectively for oral work are having excellent results. Maybe a teacher ready to break from a formal classroom seating arrangement (if such a move is possible) is more willing to experiment with other ways of making his teaching more effective.

1. The U-type: The arrangement of a double-U with the teacher's work table near the open end allows almost every student to see every other one and gives the teacher great freedom of movement while remaining the center of attention. Another advantage is that the class can be divided into subgroups for dialog roles or for group work with very little movement of furniture. The teacher's work-table holds material needed during the instructional period, while the teacher's desk, rarely used when the class is in session, is off to the side. Variations of this U placement of students' desks often depend upon the room dimensions. The U-type works best in a long rectangular room. A square or nearly square room may use double arcs, with the teacher's work-table at the front, or a double square with the teacher's desk and work-table making the fourth side.

2. The Circle: A class uses a circle of thirty students, with the teacher working in the center and moving from student to student during the

dialog work and oral drill. Here every student can see every other student and the teacher has no row to talk across. Another class has two large circles with the teacher's desk making part of the circles.

3. Other types. Several teachers divide their classes into two sections, facing each other with the space in the center for instruction and role-playing in dialogs. Some classes use tables with trapezoid-shaped tops, which can be put together in a variety of ways to suit the purpose and size of the class. The tables can be made into hexagonal-shaped clusters with six or eight small tables. They can be used in a U-shaped pattern with a small cluster in the center. The larger clusters work well for the advanced classes where the teacher intends to sit down with a group, rather than to teach in front of it. (The U-shaped pattern, seating up to 34 pupils, is used for beginning-level classes.) Each student's chair is provided with a book basket so that table tops can be uncluttered. Since the class uses a portable console for laboratory work, these trapezoid-shaped tables are well suited for clusters around portable amplifiers which plug into the console. Every arrangement mentioned so far aims at the same goal: an open center, like the theater-in-the-round, so that all may see and hear the teacher and one another throughout the activities of the class.

4. Laboratory-Classroom Combinations: Some combination laboratory-classrooms have the booths at the back of the room and the class desks in front of the booths. Although rather cramped for space, the teachers use the double arcs or open-square arrangement for instructional purposes. Other combination laboratory-classrooms have equipment housed in top-lifting tables. Some of these tops raise to make the partitions between booths; others open as a sewing-machine table to use the earphones and microphones. In either case, the seating is fixed because of the wiring conduits and is usually a set-up of four rows of seven or eight tables. One classroom, used as a listening-repeat laboratory and classroom, has clusters of four tables along three walls, each placed near one of the eight wall-mounted jack-boxes. When tapes are used, four students sit at each listening post. When the tape work is finished, the earphones are replaced on convenient hooks and the tables slide away from the wall and back to a U-type instructional arrangement.

TEACHING OF LANGUAGE SKILLS

While there seems to be general agreement that the skills of listening comprehension, speaking, reading, and writing are interdependent, the following sections will try to treat them separately to

show how certain teachers throughout the country are working with their classes in getting them to "hear—say—read—write."

IV. LISTENING COMPREHENSION

1. Directions in the FL: Since the survey took place during the second semester, few examples of the first steps in language learning were observed. But many teachers had obviously taught their pupils from the beginning to listen carefully and purposefully. A typical example of this early listening comprehension was shown when a teacher gave students commands in French: "Levez-vous," "Allez à la porte," "Retournez à votre place," "Asseyez-vous." Listening comprehension is also achieved early in the year by the teacher's continual use of expressions of classroom routine. From the very first day, if the class is conducted in the FL, a student will learn to understand a great many expressions of the class, general directions, and greetings.

2. FL Names: The teacher who calls students by names common in the FL (either translations of their own names or substitutes for untranslatable English names) avoids the clash in sound that occurs when an English word is used in a foreign phrase. An additional advantage is derived from this practice: a student can leave his American identity in the background as he becomes absorbed in playing the role of a foreign student. It is much more interesting to become Jean, Juan, or Johannes for an hour every day than to retain "foreign" names like Ed or John. Right away, the student has an identity with his FL. "After all," says Jean, "who ever heard of a little French boy who can't speak French?"

3. Vocabulary in Context: Although realia, as suggested in Section III, can be most helpful auxiliaries, we point out here the danger of learning just vocabulary and not words in sentence patterns. Questions limited to "Qu'est-ce que c'est?" or "¿Qué es esto?" are not enough; words should be used in a structural context.

4. Gestures: Gestures and actions often illustrate meaning. Suppose that the line to be learned is "You can't do that!" The gesture might be wagging one's finger before an imaginary face. Similarly, "Who knows?" could be accompanied by a shrug of the shoulders. Students observed during our visits quickly associated gesture and meaning. Not only do gestures help keep up a lively interest during practice but teachers realize that they give a constant check on comprehension. One teacher felt it would be almost impossible for a student to gesture at the appropriate times without comprehension.

A specific example observed in one class will show how gestures might be used to clarify meaning. The subject of unit 8 of the *Audio-Lingual Materials* in Spanish concerns the custom of eating the "twelve grapes of happiness" as the clock strikes twelve on New Year's Eve. These lines occur: "Por fin sonó la primera campanada y nos pusimos a comer las uvas. Una . . . dos . . . tres . . . A la cuarta mis primos estaban tan muertos de risa que no pudieron seguir comiendo las uvas." At the words "una . . . dos . . . tres" each student taps his desk with his finger, but at "a la cuarta" each holds up four fingers. The purpose here is to help make the distinction between cardinal and ordinal numbers by using different gestures for each. The narrative ends with the words "¡Espero que así sea!" at which point everyone crosses his fingers. As we shall see later, listening comprehension can and will become the cue for speaking.

V. SPEAKING

The classes which seem to be progressing most satisfactorily in this skill are those in which the students have been working with a controlled vocabulary and a controlled response structure from the beginning. The students are not asked to be free and original in their expression but to imitate and to substitute new vocabulary into known patterns. Once a solid control of these patterns has been gained, the student can try to vary his responses in terms of the situation or context of the conversation.

1. Meaningful Drill: Whether the classes are using dialogs or a traditional text, the successful teachers seem to work in a similar way. The general topic of the lesson gives examples of how to express an idea, the structures are reinforced by variation and substitution drills to overlearn a pattern of speech, then a directed questioning technique is used to involve the student personally in the drill—a technique which asks the student to talk about *his* family, *his* home, *his* possessions, the weather *today*, the date *today*, or *his* activities. This step is the key to successful student expression. He can parrot a dialog for a thousand times with no real learning taking place, but the moment he puts himself in the role of the speaker or talks about himself and his interests and activities, something happens. He is involved personally in the situation and a response which demands a personal answer has far more impact on him than the mere repetition of a dialog sentence. At this point the teacher is all important. Unlike a teaching machine which can present the same structures and the same vocabulary words, the teacher, by a good sense of timing, a sense of humor, originality, and

a warm personality, can provide the many variations applicable to the students in the class so that they may try out the new forms and words. With proper control of expression and correction the teacher can set the stage for speaking.

2. Getting the Students to Talk: Some classes unfortunately do not get beyond the "studying stage." The teacher must realize that a point comes when with properly instructed and properly motivated students, he must get out of the way and give the students a chance to talk. They must have the opportunity to try out the things they have been studying. Of course, the teacher still has to give direction to the conversation and serve as critic and guide for student expression, but the class discussion should never be teacher monopolized.

A good example is the encouragement of student participation in a Russian class. During a question-answer response practice, the teacher asks questions such as "What are you doing after school?" Volunteers raise their hands. A student answers, "Not much." With evident pleasant humor the teacher holds up one finger. The student records a 1 on a piece of paper; he can dispute the score only if he can do so in Russian. Other students with hands up are eager to respond. "I am going to my friend's house," the next answer, has one mistake. Two fingers are held up, the correct answer provided, and the number 2 recorded by the student. "I am going to a café. I am meeting my friends there for a dish of ice cream" is the next answer, with no mistakes. Five fingers are held up—the ultimate reward.

As can be seen, the longer and more fluent the answer, the more credit it receives. In this system any use of English costs 2 points; a wrong response, 1 point. If no one gives an answer worth 5 points, each one who responds may add 2 to his score. In other words, the best answer receives full credit. About 8 questions based on current and review material are used in one day's exercises.

This exercise customarily lasts about 10 minutes each day and the students look forward to it. The teacher calls first on volunteers who have not answered recently. Students keep track of their points and turn them in at the end of the hour. They also keep their running totals for the week, which are the basis for a grade assigned by totaling the students' scores and arranging them in order of rank. This accounts for a third of the quarterly grade.

A practice such as this must be judiciously handled so that the good motivation that results is not offset by undue emphasis on either the grade or the competition. Besides giving the teacher a running daily account of the performance of each student, such a practice provides ways for good

students as well as mediocre ones to respond at the level of their ability and to have correct work immediately recognized and recorded. Furthermore, a student has to pay attention to all classwork in order to keep up his performance during these sessions.

3. Readiness for Speaking: One danger in beginning oral work is that the student will often blurt out an utterance without thinking through what he is trying to say. The result is usually a hodge-podge of errors in structure or pronunciation which requires teacher guidance and correction to the point that the student's enthusiasm to respond is crushed. An exercise in what is called "muscular readiness" is used by one teacher in preparation for oral work in French I, which reminds one of the famous IBM "Think" plaques. The teacher asks each student to mouth his answers silently before giving it aloud. The result is that the oral work is more accurate and less halting. The guide given to students is, "If you can not hear what you want to say, omit it."

4. The Importance of Structure: Speaking implies far more than a simple learning of a great number of vocabulary words, as we observed in some classes. These words, the bricks of language, must be cemented together, used and learned in a meaningful context. Vocabulary becomes the main objective only after a reasonable control of structure has been established. All teachers need situational materials for the structures to be studied.

5. Released Time to Prepare Materials: Many teachers, especially those whose training in the NDEA Institutes has made them enthusiastic about audio-lingual learning, find that with the limited material available, a great deal of adaptation work is necessary to make existing textbooks effective. The lack of commercially prepared materials caused one language department to ask the Board of Education for a grant permitting six teachers to spend last summer writing scripts, exercises, and drills in French, Spanish, and German. The work has proven so valuable in the classes and laboratory periods that this summer another team is at work developing more materials. Although a few of the drills were recorded during the summer, the majority have been recorded during the school year, on a schedule set up by the department chairman. Work on script writing and revision continues during the year. Boards of Education and supervisors should realize the urgent need for released time or summer work to develop materials for the classes and laboratories. Other departments are working throughout the year to develop courses of study, text materials, tapes, and drills for use in all the classes. The central offices provide the

publication facilities and professional recordings for materials developed by committees representing all schools, all languages, and all levels of instruction.

6. *A-LM: The Audio-Lingual Materials* (whose early units were called *The Glastonbury Materials*) have been tried in pilot schools for the past two years and are being used this year in many schools as a complete first-year course. The second-year materials are to be available commercially by September 1962. Other new series of textbooks will be published during this school year. Eventually, a variety of materials will be available for all levels, all pointed toward the "pattern" approach to language learning. These will be complete with audio-visual aids, tapes, homework discs, and sample drills of all types for class and laboratory. The existing state of flux will be evident in many examples of speaking technique that we saw during the survey. Some practices can be classified as "new key"; others will fall into the more traditional oral patterns. One of the most heartening things we found was that the great majority of the classes are conducted in the foreign language—students are learning *in the language* and not *about the language*.

7. *English sotto voce*: The teacher speaks and carries on the lesson with such gusto, humor, and dramatics that his "Russian personality" creates a definite atmosphere relished by the beginning students, who seem to enjoy being "Russian" for this hour. At the occurrence of a word not easily explained in Russian, without breaking either the mood or the pace of an exercise, the teacher gives the English equivalent by changing the quality of his voice to a completely different timbre. The English meaning comes through as though from some distant inner voice, so that one is hardly aware that it has been spoken. If a student specifically asks *in Russian* for a meaning which requires the use of English, thereby breaking the mood, the teacher uses the same technique and then immediately shifts back to the Russian "atmosphere" before the students have time to concentrate on the English spoken. It is as if two people were bound up in the same person: the dominant one who leads the class and the very timid one who appears only briefly to give his aside and then retire.

8. *A Doll House*: A carefully prepared lesson introducing new words in meaningful context is skillfully executed in a Spanish I class. To avoid any use of English, the teacher has mounted on a large piece of plywood a cardboard house with the roof removed so that the class may see the rooms and the furnishings. The class has begun the period with a pattern drill on reflexive verbs ("I wash

my face" "I get up at 6 o'clock") followed by a response exercise using its structure ("When do you get up?" "When do you go to bed?"). To illustrate questions like "Do you sleep in a bed or on the floor?" "Where do you wash your face?" the model is held up before the class.

The teacher points to the rooms of the house, saying in Spanish: "Here is the living room, the dining room, the kitchen," etc. He repeats this several times before calling for choral repetitions of the sentences. During this practice period the words are pronounced slowly and distinctly, repeated in chorus by the students, and then put back in the sentence, "Here is the bedroom," etc., at normal speed. Then as the teacher continues to point out the rooms, the students without cue, unless prompting is needed, give the appropriate sentence. The choral responses are interspersed throughout with individual responses and with continual correction of pronunciation.

The work thus far has consisted mostly of naming the rooms of the house. It is important that they be practiced in contextual situations by questions of this type: "Do you have a living room in your house?" "How many bedrooms does your house have?" "Enrique, ask Juan if he has a living room." "Juanita, ask Roberto how many rooms his house has, how many bedrooms." "Do you have a dining room?"

When a student stumbles or forgets a word, it is practiced in chorus and then again by the student who has the trouble. Occasionally this practice is interrupted to review the names of the rooms, as the teacher points them out, for the house is always before the class.

The questions are varied: "What color is the kitchen?" "Is the dining room large or small?" "Where is the living room?" (next to the dining room).

The lesson ends with individual descriptions of the students' houses. The teacher sets the pattern: "My house has six rooms, a living room, dining room, bathroom, kitchen, and two bedrooms. The kitchen is small. It has one window. The bedrooms are pink." Almost all of the 32 students have a chance to respond individually several times during the lesson. Although the lesson concentrates on the names of the rooms, other words are brought up, as the next lesson has to do with important items of furniture.

9. *Illustrations*: To help learn the lines of a German I dialog, understanding their meaning as well as practicing them at home, each student has a sheet of illustrations which exactly correspond to the lines and the situation. These have been duplicated from line drawings done by a clever

student. They represent what is taking place in such a way as to provide very strong associations between line and meaning. The work observed was the introductory practice on Part I of the dialog of Unit 9, *Audio-Lingual Materials*. The exposition in English is read *before* any materials are passed out. A question or two in English about it is asked. The sheet of illustrations, one for each line of dialog, is handed out. While the students are studying it with obvious interest, the teacher again reads the exposition in English. If a certain illustration is not clear, it is explained.

When everyone is ready, the teacher reads the nine lines in German at normal speed and with dramatic style, pointing to each illustration as he proceeds. A second repetition at slow speed with very distinct enunciation is followed by a third reading at normal speed. About fifteen minutes are devoted to learning the first five lines in the accepted manner, close attention being paid to pronunciation and intonation. These are assigned as homework and practice discs are distributed.

The teacher explains an exercise, using the sketches that will be drilled next. He says a line of dialog out of sequence, whereupon the students point to the appropriate sketch. Later, he points to the sketch and the students produce the line.

10. *Choral Response with a Disc*: The recordings of dialog materials for French serve as models for students to practice repetition of patterns. After listening to the record and thinking silently how to pronounce, students repeat in choral response after the speaker, trying to imitate speed, intonation, and pronunciation. The choral response is done twice, then two students are chosen to play the roles and repeat individually after the speakers on the record. This technique continues with two other students being asked to play the roles. Difficult passages are pointed out and students try to get these difficult patterns exactly as they hear them. The important part of this drill is that the model is constantly kept before the students like a metronome: the pause following each phrase on the record provides the time for the student's repetition and does not allow him to slow down or to wonder about the sound of a particular expression. The following day, after a quick repeat drill without the recording, the students try the passage on their own and do well. (French I)

11. *Acting Out Dialogs*: Using the text as a base, the teacher has worked out dialogs on everyday situations (complete with alternative expressions taught by means of pattern drills). The students play the roles indicated in the dialogs, acting them out in turn. The scenes at the restaurant and in the grocery store have elaborate props. The

students have gone to considerable effort to arrange the realistic situations, and dialogs are much more meaningful when presented in this fashion. The visual reinforcement of the dialog is especially helpful to slow students. (Spanish I)

12. Customs Inspection: After a French I dialog, "Un Voyage imaginaire à Paris," has been learned by choral repetition (boys, girls, one side of room, other side of room, and finally two individuals playing the roles), students are called to the front of the room to go through the customs office. The teacher, as customs officer, ingeniously varies each interview slightly to add interest and to expand student comprehension and ability to respond. Examples: teacher looks at imaginary passport and comments on poor likeness, asks age, home address, color of hair and eyes. One student is told she has the wrong passport (that of a friend in the class) and has to return to her seat to get the correct one. A student is asked what is in the gift-wrapped package, for whom this package is intended, its value, etc. A suitcase has to be opened and pass the customs inspection. Contraband articles are found and add to the humor of the role-playing as well as teaching in an informal way some of the reasons for customs officials. Then two students play the roles in a prepared skit and explore the many possibilities of the situation. The model has been set by the teacher-student role playing. Now the class is ready for the student-student relationship. Real props and costuming can make skits even more realistic and clinch the vocabulary of the situation.

13. Cover Stories: As a recapitulation or recombination exercise in using French in free oral sentences, a first-year French class looks at selected *Saturday Evening Post* covers. The teacher holds up a picture without saying a word. Soon a student says "I see three dogs. They are near the window." Another may offer "The man is wearing a red shirt." Or "The boy on the right is not happy." Only rarely is someone called on, and then only because he is apparently ready to say something, but is hesitant. Almost everyone says something during the fifteen minutes devoted to these pictures, which can be used many times. When a picture no longer evokes responses, another is substituted. The teacher helps students with their statements and corrects mistakes in structure and pronunciation as they arise. Occasionally the class as a whole is asked to repeat an appropriate sentence to keep everyone involved or to stress a point. The students show good vocabularies and structure, and a good sense of humor. They have been cautioned against making up words or structure. If they can not say some-

thing about a picture that is within their current knowledge, they are to wait for a picture about which they can talk.

14. Personal Dialogs: Spanish I students, in preparing original dialogs based on the topic "Home and Family," have been urged to use the words and patterns learned in class dialogs but to make the facts apply to their own situation. When a student is called on, he can choose his partner—"caballero" or "señorita." Then the two carry on the dialog in front of the class. The students have followed through well, and the dialogs are effectively done. After each pair has completed its skit, the class and teacher criticize the performance. If problems arise in the course of the dialog, the teacher gives individual and class drill. Here are the topics involved: (a) family members, (b) house and its description, (c) cars, (d) school and courses, (e) outside-of-school activity.

15. Role Playing: Résumés given by students on previously learned material—they are using the basic French I reader, *Dantès*—lead to role-playing in dialogs, with students playing characters involved in scenes and carrying on a conversation using the same general vocabulary of the résumé. Problems in the résumés and dialogs let the teacher see what work and drills the class needs. I observed effective intensive drills on verb transformation and tense change, substitution patterns and transformation from noun objects to pronoun objects. All of these stem from errors made in speaking or in the writing of the board-work sentences.

16. Question and Answer: After a student report is made to an Italian III-IV class, the reporter asks a series of prepared questions to see if the rest of the class has understood. Then to even the score, the class asks questions of the reporter. This technique is excellent for getting the students to talk and listen intently, to ask and answer questions.

17. Who Am I? Students in a Spanish III class are giving an oral description of some well-known person. After giving the description, the student asks "¿Quién soy yo?" The class tries to guess the person, and the student guessing correctly is then allowed to give his own description.

18. Teacher Steps Out: The teacher of a first-year Spanish class has abandoned the usual method of giving the direction to one student: "Juan, pregúntale a Pablo cuánto tiempo hace que está aquí," hearing his reply: "Pablo, ¿cuánto tiempo hace que estás aquí?" then directing the other student: "Pablo, dile que hace cinco meses que estás aquí," and obtaining from Pablo: "Hace cinco meses que estoy aquí." Instead she gives the

directions to both students at once: "Juan, pregúntale a Pablo cuánto tiempo hace que está aquí. Pablo, dile que hace cinco meses que estás aquí," and she steps out of the situation to listen to a normal exchange: Juan: "¿Cuánto tiempo hace que estás aquí?" Pablo: "Hace cinco meses que estoy aquí." The advantages of this practice are several: (1) It provokes a normal conversation exchange. (2) Both students have to listen to the instructions at once, understand, and remember them. Sometimes, by the time the instruction is given to the second student, he has become confused, especially if the first has had trouble. (3) The teacher, after giving the directions, is out of the conversation. In one case when students did not comprehend the directions, the former method was used, followed by the latter, with good results.

19. Déjeuner: Once a week, at the lunch hour, tables to accommodate twenty-two are put aside in the cafeteria so that members of the French I class may lunch together. Some of the youngsters are allowed time during the noon hour to decorate the tables. When all is ready, members of the class and their teacher gather for lunch. To add interest to the occasion, the students dress up a bit for "French day." Since these young people are used to speaking only French when they are together in class, they are quite willing to confine all conversation to that language at luncheon. The teacher has prepared them in class with the necessary vocabulary and formulas so that talk proceeds smoothly. He leads the conversation along lines he knows to be within the students' command of French. Besides giving the students a different setting for using French, the weekly lunch creates an interest on the part of the rest of the school in the foreign-language program.

20. Joint Résumé: The class is reading *Tartarin de Tarascon* and the teacher asks each French II student to bring to class a number of original sentences on the text, which they will read to the class after the discussion of the reading, in a sort of résumé technique. All students get the opportunity to speak without the overwhelming challenge for some of doing a complete résumé. From this compiled résumé the students are asked to write their own short résumé for the following day.

21. Situational Questions: To review topics in the French II reader *En Vacances* in preparation for a test, the teacher uses situational questions to get the students to use words and context in recombination. Example: T: "Vous êtes dans l'auto pour aller en ville chercher de l'essence. Que faites-vous?" This leads the student to talk about cars,

starting, shifting, and driving to the gas station, giving directions. Then he tells about buying gas, how many gallons and how much. Another question of this type: "Vous êtes à la ferme. Vous venez d'arriver. Vous regardez autour de vous. Qu'est-ce que vous voyez?" This question moves the discussion to animals, description of buildings, the family, etc. The question gives in words the effect of a situational picture. The student has one central theme to talk about.

22. Relay Story-Telling: To culminate reading and discussion in a Spanish II class, the teacher uses a timed chain drill for oral expression. A student is given one minute to start telling the story. When time is called, a second student must take over the résumé even in the middle of a sentence and carry on with continuity and good sense. The students enjoy this activity, which combines use of vocabulary, discussion of familiar content, rapid change of speakers, and intensive listening.—"Will I be called on to take over?" In five minutes a very rapid résumé and much student expression can take place.

23. Group Discussion: A teacher tries group-speaking activities to break down reluctance to speak. At the beginning of a French II class one leader in each row of students picks a slip of paper from a group prepared by the teacher, which lists a topic for that group's preparation and presentation in class. The group has five minutes to outline the roles and think of basic vocabulary and then is asked to present the topic to the class, which listens attentively, for it will be asked to evaluate the group's pronunciation, correctness of grammar, and thought content. Several situations which are effective in this sort of drill: (1) An interview about careers. The leader of the group plays the role of a reporter, asking students what career they hope to follow and why. (2) A family embarrassment in a restaurant, when the father finds he has forgotten his pocketbook as the bill is presented. (3) A debate on whether high-school-age students should be allowed to date during the school week. (4) A debate on limits to a student's use of the telephone.

24. Class Discussion: French II students have prepared five-minute oral résumés of their reading, presented without notes. The class takes notes on the presentation, looking for faulty pronunciation, wrong choice of word or structure, and content. Then it gives corrections and asks questions. The whole class is involved in the activity. Many of the basic skills are present—speaking, listening, writing the résumé and the notes, memorization or thorough familiarity with material to be discussed. Troublesome structures become the subject of short but effective drills.

25. Business Meeting: After assignments are given by the teacher in Italian III for the coming week, the class is turned over to the class president, who opens a short business meeting which in effect is a review of the preceding class. The president calls on the secretary, who reads notes of the work covered that day. Weekly rotation of the positions of president and secretary gives everyone an opportunity to express himself, to write, and to read before the class a résumé of something familiar to all—the class period. The class gets an opportunity to listen and to correct errors or omissions in the secretary's report. Further, this brief résumé shows the class where it has been, what it has accomplished, and where it is going today.

26. Oral Report: Each student in a Spanish III class makes a weekly oral report to the class. The information they present forms the basis for a short discussion. A student's grade for this work depends on three factors: choice of topic, preparation of material, and ability to talk in Spanish. The student may hold a 3 x 5 card of notes in his hand while speaking. He should neither read his report nor memorize it. He is to compose it out loud, so that it is truly oral. It is to be based on material read in Spanish. He may use any props or pictures he wishes to illustrate his topic. He is cautioned not to look up structure or grammar, but to limit his phrasing to what he already knows how to say. A variety of Spanish periodicals are provided in the classroom. He can read them for his report, and then, if he wishes, go to a recording booth to compose it on tape.

After he makes his report, students can ask him questions and then the teacher leads the discussion. The practice develops vocabulary, reinforces structure patterns, and corrects major errors; it also checks how well the students understand. Appropriate material from the reports will be included on tests, so the listeners are encouraged to take a few notes in Spanish during the report and the discussion.

27. Choosing a Topic: (a) A French IV teacher has put on cards 50 topics which he feels the class should be able to handle. Twice a week he asks a student to come forward and choose three cards. The student is then allowed 15 minutes, working independently at the back of the room, with text and dictionary if necessary, to choose one of the three topics and prepare a five-minute oral presentation. One student chose "Quelle est la valeur de l'étude des langues vivantes?" She organized her thoughts well, and the class, after making corrections, began a discussion which even the passing bell did not stop.

(b) For speaking practice a French III teacher has prepared a group of topics which are written

on cards and placed in a box. Twice a week, three students choose cards for topics. Each is given three minutes to organize his thoughts and think of the vocabulary involved. As the first student begins, the second chooses his card. Each student is expected to talk from two to four minutes.

28. Discussing the Wallpaper: Holding a sheet of wallpaper covered with French scenes, a French III teacher, using ideas suggested by the scenes, starts a discussion about the Eiffel Tower, village scenes, sidewalk cafés, and shops. He then suggests that the class give a title or trade-name to the wallpaper. Some suggestions are: (a) Paris au printemps, (b) Venez en France, (c) Invitation de la France.

29. Talks about Pictures: A good use of short reports or exposés in developing confidence in using Spanish provides for differences in ability, appeals to the special interests of the students, and gives a good deal of cultural information to the class. Once a week, from five to eight students present brief oral reports. Each student selects a topic card from a four-drawer file containing 300 tag-board cards about 9 x 12 size, covering a wide range of topics. Each card has an interesting picture accompanied by a Spanish text. The cards are filed according to area: España, México, América Central, Sud América. The student looks for a subject that interests him and a text suited to his ability. Rarely does a student pick a topic which is too hard or too easy. The process of natural selection operates quite well. The student has three alternatives. He can memorize the text and give it word for word, or he can memorize it and add a little of his own, or better yet, he can talk about the picture in his own words. He may not use notes as he speaks. He holds the card in front of him, so all can see the picture and follow his talk. When he finishes, he can ask one or two questions of the class or any class member can ask him one. (On several occasions, a good exchange in Spanish took place between the speaker and several students, depending on their abilities.) The student's grade depends on how fluently he speaks, how well he communicates, how he has prepared his work, and the appropriateness of his card to his ability. Non-memorized and seemingly extemporaneous presentations receive the most credit; the memorized text the least.

30. Quiz: One French IV student has been given the homework assignment of making a list of questions based on "L'Evasion d'Edmond Dantès" from *Contes et Récits*. He reads a question and he can choose anyone in the class to answer, and can move from student to student until a correct answer is given. When he completes his list, the roles are reversed and the class (now with

texts open) can fire away any question it wishes at him. The whole drill is challenging and exciting to all and seems an excellent résumé technique of reading. The assignment for the following day is a written résumé of this material. This drill seems excellent preparation for written work.

VI. STRUCTURE

We observed teachers giving all types of pattern drills and clinching exercises to give maximum practice with the spoken language. The principles that underlie pattern drilling are that the items of structure be taught in a meaningful context, in a pattern authentically native, and at a normal tempo.

1. Pattern Drills: Their purpose is to prepare students to speak and understand a foreign language without grammatical analysis or translation. The drills lead to automatic responses: not "Why is this said?" but "This is the way it is said." Once a pattern has been repeated and controlled, a wide variety of changes in the basic pattern, by directed dialog and substitution and transformation drills, can reinforce it in logical, meaningful sequences to provide sufficient practice for students to handle familiar forms in different combinations.

2. One at a Time: In pattern drills only one element of structure should be dealt with at a time, to keep in focus the new item being studied. Teachers are finding that pattern drilling, properly used, helps a student understand structural points far more quickly than a study of grammar rules and that it gives him an excellent opportunity to practice orally with vocabulary in context. Laboratory work following class drill reinforces the pattern and causes him to overlearn set models from which analogies can be drawn and built on in later class exercises.

3. Transformation Practice and Exercise: Physical activity can be combined with transformation practice in a first-year class: the instructor gives a direction and calls upon a student to carry it out: "Va à la porte." As the student goes to the door, the instructor asks: *Que fais-tu?* or *Où vas-tu?* S: *Je vais à la porte.* Then to the class: *Que fait-il?* Class: *Il va à la porte.* Or: *Donne-moi le livre.* S: *Je vous donne le livre* (or, better, *Je vous le donne*). T: *Que fait-elle?* Class: *Elle vous donne le livre.* Or, to several students: *Allez à la table.* *Nous allons à la table.* *Que font-ils?* *Ils vont à la table.*

4. Illustrating Structure: In practicing the oral exercises on *ser* and *estar* in Unit 10 of the first-year Audio-Lingual Materials, additional development is needed of the contrast between "taking place" and "location." The teacher, anticipating

this, has chosen pairs of pictures from the experimental set, *A Visual Grammar of Spanish*, by William Bull, to illustrate the contrast in usage. One picture shows two people riding in the back of a truck: *La escena es en el camión.* The other shows a framed painting of a landscape being transported in a truck: *La escena está en el camión.* Another pair of pictures with the following captions is also used: *La comida es aquí.* *La comida está en la cocina.* The teacher also uses her own illustration to clarify the concept further: *La clase de español es en la sala número doce.* And *Ahora la clase de español está aquí.*

These pictures, besides pointing out differences in meaning, focus attention on the point involved. The pattern drills seem to proceed with much less difficulty when they are resumed after such illustrations. A student in difficulty has immediate reference to the appropriate pictured example. The teacher does not have to explain at length and does not use English except in further explanation to a student who comes up after class.

5. Combination Drill: A Spanish I teacher decides to clinch the point of structure involved in a drill on the "personal a." To his question, "How do you say: Have you seen Henry?" a student quickly says, "¿Has visto a Enrique?" which is written on the board. In the same way, other sentences are rapidly elicited and written on the board as follows, the ones with persons first, then those with things:

¿Has visto a Enrique?	Then: ¿Has visto el libro?
¿Has visto al chico?	¿Has visto la casa de María?
¿Has visto a la profesora?	¿Has visto la biblioteca?
¿Has visto a los muchachos?	¿Has visto mi cuaderno?

The distinction is then briefly explained and questions answered and the class begins a combination drill to practice distinguishing these two situations. For example:

TEACHER	STUDENTS
Prefiero los libros.	Prefiero los libros.
— Juan.	Prefiero a Juan.
— estudiantes.	Prefiero a los estudiantes.
— mi papel.	Prefiero mi papel.
— morena.	Prefiero a la morena.

This procedure takes less than ten minutes of class time and seems to satisfy all the students.

6. Replacement Drill: In a Spanish I drill which moves with great rapidity and hilarity as pupils err and put the new word in the wrong slot, the teacher gives extra drill on the use of *estar*. The drill moves from student to student and to a correct model, in case of error: Model: *Las papas están fritas.* T: *frias.* S: *Las papas están frias.* T:

pan. S: *El pan está frío.* T: *bueno.* S: *El pan está bueno.* T: *champana.* S: *La champana está buena.* T: *mala.* S: *La champana está mala.* T: *albóndigas.* S: *Las albóndigas están malas.* T: *listas.* S: *Las albóndigas están listas.* T: *papas.* S: *Las papas están listas.* T: *fritas.* S: *Las papas están fritas.*

7. Answer and Question Drill: French I students are told that they will hear a statement. They are to ask a question which will elicit the statement as an answer. Example: T: *Mon oncle s'appelle Joseph.* S: *Comment s'appelle votre oncle?* Class repeats. T: *J'ai déjeuné à huit heures hier.* S: *A quelle heure avez-vous déjeuné hier?* Class repeats. T: *Les jours de la semaine sont lundi, mardi, etc.* S: *Quels sont les jours de la semaine?* Class repeats. Material used in this class is from the Glastonbury Audio-Lingual Materials plus *Le Français Élémentaire* (Mauger and Gougenheim, Premier Livre).

8. Substitution and Replacement: Following a brief drill on the new verbs *offrir* and *mettre*, a subject substitution pattern is begun in a French I class: *J'offre un bouquet. Nous. Nous offrons un bouquet. Tu. Tu offres un bouquet, etc.* Then to the negative forms: *Tu n'offres pas le livre.* Then to a transformation of possessive adjective agreement: *Je mets mes vêtements. Nous. Nous mettons nos vêtements, etc.* Finally, to a replacement drill: T: *Elle met la robe.* S: *Elle met la robe.* T: *les souliers.* S: *Elle met les souliers.* T: *Nous.* S: *Nous mettons les souliers.* T: *Les bas.* S: *Nous mettons les bas.* T: *Je.* S: *Je mets les bas.* T: *Les gants.* S: *Je mets les gants.* T: *Jean et Pierre.* S: *Jean et Pierre mettent les gants.*

9. Meaningful Context: To clinch the use of *de* following the superlative, the teacher of a French I class makes use of the class itself to give practice in context. Example: *C'est la ville la plus grande de la France. C'est le bâtiment le plus grand de Paris.* Then the teacher asks such questions as: 1. *A votre avis, qui est la jeune fille la plus élégante de la classe?* The answer comes back naming one of the girls as "la plus élégante de la classe." 2. *A votre avis, qui est le garçon le plus intelligent de la classe?* Again the answer naming one of the boys as "le plus intelligent de la classe." The technique of humanizing the teaching to make it apply to people known to all and not just a rule to be followed makes the acceptance of this tricky use palatable and meaningful to the students. In the process, it is highly probable that a lot of background information about the students comes out that can help a teacher work with certain students.

10. Deduction: By giving a series of model sentences and then asking the students to make conclusions, a French I teacher has the class de-

ducing rules which it can then apply to the drill work which follows. The class repeats both the model and the transformed sentence after the teacher: 1. *Voici mon livre. Voici le mien.* 2. *Voici mes livres. Voici les miens.* 3. *Voici ma robe. Voici la mienne.* 4. *Voici mes robes. Voici les miennes.* The class now makes conclusions; the teacher urges thinking until correct deduction is made. Now the drill starts, changing the possessive adjective and asking the students to use the correct possessive pronoun. T: *Voici son livre.* S: *Voici le sien.* Once the patterns have been worked, the teacher asks the class to put on the earphones and work with this structure. Drill is brief (5 minutes) but a clincher for the pattern.

11. Continuation Drill: A common problem in beginning FL classes is the student's confusion of verb forms in answering questions or in responding to directed dialog. In Spanish *¿Qué tienes tú?* may evoke *Tienes un libro.* An effective way to overcome this problem is the continuation drill. It is executed in three parts. By hand signal the teacher divides her class into two groups, who represent Paco and Ernesto. The "Paco" group asks the above question, the "Ernesto" group answers it, and vice versa. Teacher to Paco group: *Pregúntele si tiene un libro.* Paco group: *¿Tienes un libro?* Ernesto group: *Sí, tengo un libro.* The class is then further divided into groups of five persons for the continuation drill: Teacher to first group: *Pregúntele si tiene una manzana.* First group to second: *¿Tienes una manzana?* Second group: *Sí, tengo una manzana.* Second group to third: *¿Tienes una manzana?* Third group: *Sí, tengo una manzana.* The third part is of the same pattern as the foregoing, except that now it continues around the class from neighbor to neighbor. An apple is actually passed around. This type of drill can be used to teach a variety of verb pattern changes that take place as the subject varies.

12. Structure Drill: Asking the Spanish I class to state first the rules learned the day before for the uses of *ser* and *estar* (*ser*: 1. noun and its complement, 2. adjective of characteristic, 3. origin; *estar*: 1. location, 2. adjective of condition) and asking for examples of each, the teacher moves into an excellent drill in Unit 10 of the *Audio-Lingual Materials* to give students experience with making the correct choice: Model: *Mi abuelo está cansado.* T: *viejo.* S: *Mi abuelo es viejo.* T: *alemán.* S: *Mi abuelo es alemán.* T: *en casa.* S: *Mi abuelo está en casa.* T: *alto.* S: *Mi abuelo es alto.* T: *enfermo.* S: *Mi abuelo está enfermo.* T: *grande.* S: *Mi abuelo es grande.*

13. Meaningful Tense Drill: Asking "Qu'avez-vous fait hier?" a French I teacher starts a speak-

ing drill on the past tense, new to the students. Each student is personally involved in this drill because he is talking about things he has done. After several of these résumés of the previous day's activities, the teacher asks several of the students to write their résumés on the blackboard, to show the written appearance of the *passé composé* and its agreements.

14. Tenses in Songs: A Spanish I teacher has been using songs for some time to introduce tenses: "Somos Amigos" from *Speaking Spanish* by Ginsburg for the present tense, "Las Mañanitas" from the same book for the preterite and imperfect tenses, "El Rancho Grande" also for the imperfect tense, "Qué Será, Será," for the future, and "Cielito Lindo" for the present participle. When the songs have been thoroughly learned, the teacher will point out the tense forms in the songs, and, by extension, other forms of the tenses.

15. Origins: In using *ser* to indicate origin, a Spanish I teacher gains not only an application of the rule but extra and useful information about the students in the class. *¿De dónde es Ud?* brings out some previously unknown facts about where students have lived. *¿De dónde es su padre?* brings many interesting responses. Most important, in this drill, the students are able to talk about themselves and their parents and not forced to repeat and mimic. This becomes real communication between teacher and student.

16. Pronoun Substitution Drill: The text is *Basic Conversational French*, Harris and Levêque. After giving a model sentence to set the stage for the drill, the teacher moves rapidly with examples for the students to gain experience in the use of the indirect-object pronouns and their placement: T: "Avez-vous parlé à la concierge? Then we answer: *Oui, je lui ai parlé.* Now you try some." T: *Avez-vous parlé au pharmacien?* S: *Oui, je lui ai parlé.* T: *Avez-vous répondu au professeur?* S: *Oui, je lui ai répondu.* T: *Est-ce que vous obéissez à vos parents?* S: *Oui, je leur obéis.* ["Attention!" teacher cautions students.] T: *Avez-vous répondu à la lettre?* S: *Oui, j'y ai répondu.* Now the teacher moves to replacement of both direct and indirect objects by pronouns: T: *Roger a donné son adresse à la concierge.* S: *Il la lui a donnée.* T: *Vous avez donné des fleurs à Marie.* S: *Vous lui en avez donné.*

17. Visual Cues in Oral Pattern Practice: They are used in this Spanish II class in their first year of audio-lingual instruction. A chart is placed where all can see it: *Esta tarde* (picture of several boys) — *visitado* (picture of church). *No — visto antes.* (*Esta tarde los chicos han visitado la iglesia. No la habían visto antes.*)

Cues for substitutions are given when the teacher places a drawing over one of the sketches on the master chart. A drawing of a girl placed over that of the two boys: *Esta tarde la chica ha visitado la iglesia. No la había visto antes.* A drawing of a hospital placed over that of the church: *Esta tarde la chica ha visitado el hospital. No lo había visto antes.* Two cue drawings, one of two women over that of the girl and of two schools over that of the hospital, are held in place: *Esta tarde las señoras han visitado las escuelas. No las habían visto antes.*

18. Stress on Intonation: In an exercise to develop fluent oral control of structure in a Spanish II class, the teacher looks at Roberto and says with threatening tone and gesture: "¿Dónde están mis libros?" Robert replies with equally dramatic effect: "¡Yo tengo sus libros!" This exchange has been practiced before, so it goes rapidly around the room. Then the teacher directs a student to ask the question of his neighbor, varying the noun and its number. The neighbor in turn answers in the pattern as above and asks a question again with a different noun of his neighbor, and so on around the class at normal speed. A student who hesitates or makes an error in *intonation* or usage is quickly prompted or corrected by a model which he imitates. As soon as this is completed, the teacher, always speaking Spanish, directs a student to ask another student the pattern question: 1st S: *¿Dónde están mis plumas?* 2nd S: *¡Yo no tengo sus plumas!* T: *¡Tampoco las tengo yo!* The three of them repeat this sequence several times, the teacher calling for choral repetitions on the last line. She next asks the question, the first student gives the first response, and a second student gives the second response. Again the same with different students. The sequence is practiced around the room with various substitutions of nouns, but with insistence on proper intonation. (Underlined words are those that change when *mi cuaderno* is substituted for *mis plumas*; see example above.) *¿Dónde está mi cuaderno?* *¡Yo no tengo su cuaderno!* *¡Tampoco lo tengo yo!*

For *mi cuaderno* can be substituted such items as *mi pluma*, *mi papel*, *mis lápices*, *mis novelas*, *mis sombreros*, or *su pluma*, *su papel*, etc. The respondents have to make all necessary changes appropriate to the new word. This exercise has been recorded on tape and is assigned for laboratory practice. The next day this sequence will be practiced in the affirmative with the appropriate change in intonation.

19. Visual Structure: The day's lesson deals with the indirect command introduced with "qué." The Spanish II teacher uses several pictures from

William E. Bull's *A Visual Grammar of Spanish* to interest the students in the topic and to make the situation as realistic as possible: A Navy captain is about to board his ship. A sailor is standing guard. The teacher holds up the picture: T: *Permite que pase ¿Qué quiere el capitán?* S: *Quiere pasar.* T: *¿Qué hace el marinero?* or *¿Qué permite el marinero?* S: *Permite que pase el capitán.* In another picture a young man is proposing to his girl friend: *Quiere que se case con él.* T: *¿Qué quiere el joven?* S: *Quiere casarse con ella.* T: *¿Qué quiere el joven que haga la muchacha?* S: *Quiere que se case con él.* T: *Ella dice que sí. Ellos se casan.* Another device that elicits the subjunctive: T: *Yo quiero que tú escribas una carta. ¿Qué quiero yo?* S: *Ud. quiere que yo escriba una carta.*

20. Completion Structure Drill: To drill the subjunctive in Spanish II and yet keep the work challenging and flexible in vocabulary, the teacher has written incomplete sentences on the board: 1. *Mi mamá insiste en que _____.* 2. *Mi papá insistía en que _____.* 3. *Quiero casarme con un (una) _____ que _____.* 4. *Quería casarme con un (una) _____ que _____.* 5. *Lo haré cuando _____.* 6. *Dijo que lo haría después que _____.* 7. *Si yo _____ más, todas mis notas serían buenas.* From these models the class extends its vocabulary to complete the sentences. The models start a pattern which can lead to many conclusions, but all of which shift tense from present to past subjunctive. Some very humorous completions result from this drill.

21. Pronoun Drill: To teach the single and double object pronouns in French II, short sequences provide practice and oral control of different elements of structure and intonation: T: *Avez-vous mon crayon?* S: *Oui, je l'ai.* T: *Donnez-le-moi, s'il vous plaît.* S: *Non, je ne veux pas vous le donner.* (Students are particularly fond of this line.) T: *Donnez-le à Paul, alors.* S: *Bien, je le lui donnerai.*

22. Subjunctive Drill: To prepare the class to study the subjunctive in Spanish II, the teacher uses English subjunctives: "If I were king," "Be that as it may," "Provided he do his work," "Be it resolved," "I insist that he leave," noting that few examples remain in English, but that many examples are found in other languages. After a quick review of the forms, the class takes these examples for use: 1. *Yo quiero que Ud. estudie más.* 2. *Ella manda que él pase a la pizarra.* 3. *Ellos desean que yo hable despacio.* 4. *Pase Ud. a la pizarra.* The teacher drills the use of the subjunctive by dictating a model sentence to each row: 1. *Yo quiero que Ud. abra la puerta.* 2. *Yo deseo que Ud. escriba su nombre en la pizarra.* 3. *Yo pido que Ud. entre en la sala.* Next he asks

students in each row to convert the model sentence by telling another student that the teacher wants him to do something. This student performs the action and responds with the appropriate statement: 1st S: *El señor Miller quiere que Ud. abra la puerta. Abra Ud. la puerta.* 2nd S (as he opens the door): *Abro la puerta.* Then as extra drill the teacher uses the question as an example of subjunctive use: T: *¿Quiere Ud. que yo compre el sombrero?* S: *Sí, quiero que Ud. compre el sombrero.*

23. Simple to Complex Sentences: Several sets of three simple sentences have been written on the board in a Spanish III class: "John is a good student. He is studying his lesson. His teacher assigned the lesson for tomorrow." The students are asked to consider the sets for a few moments; someone remarks that the sentences are like those found in a primer. Of course, the teacher agrees, pointing out that quite obviously a single sentence can be formed to express all the information contained in the three simple ones. She illustrates this by saying a solution sentence, pointing to each part in the set used in the new sentence: "A good student, John is studying the lesson that his teacher assigned for tomorrow." (The simple sentences appear in the order in which their information will be used in the solution.) The students are asked to repeat the solution sentence several times in chorus while the teacher continues to point out the elements on the board. After several individuals have repeated the solution, the class turns to the next set. Soon a student attempts a solution and with help forms an acceptable sentence which is practiced in the same manner. Through the remaining sets the teacher continues to point to the simple sentences as their information occurs in the solutions. The lesson concludes by having the students write the solutions, as they remember them from looking at the sets, to be handed in to the teacher. This exercise has been leading up to the next day's lesson, using comparable sentences in the past, where a choice of verb tenses will have to be made.

24. Free Replacement Drill: This is a rather interesting and challenging exercise. Instead of substituting a given element or word as in a replacement drill, the student substitutes any word or element in place of a given one. A replacement drill can be illustrated as follows: Model: There are five books on the desk. Cue: on the shelf. Response: There are five books on the shelf. Cue: I see. Response: I see five books on the shelf. Cue: He. Response: He sees five books on the shelf. A free replacement exercise: Model: There are five books on the desk. Cue: desk. Response: There

are five books on the shelf. Cue: There are. Response: I see five books on the shelf. Cue: I. Response: He sees five books on the shelf. Cue: on the shelf. Response: He sees five books in the corner.

25. The Virtue of Repetition: During the introduction of new oral drills in Spanish I, students often stumble over the pattern of the exercise even though the material is good. One teacher overcomes some of these problems by having the students, in chorus and individually, repeat their responses to the cues or the directions several times in quick succession, interspersed with models from the teacher, if necessary. Great improvement from the first to the third repetition is observed even in one or two seconds. After the pattern of the exercise has been carefully established by the teacher in the usual way and practiced orally by the group, the cues or directions are given: *La señora que está en la tienda es amiga de Julio.* (Audio-Lingual Materials, Unit 10) Then the cue: *hermana.* S: *La señora que está en la tienda _____* (trails off or stumbles.) T: *La señora que está en la tienda es hermana de Julio.* S: *La señora que está en la tienda es hermana de Julio.* (Teacher supplies model correcting intonation): *La señora que está en la tienda es hermana de Julio.* S: *La señora que está en la tienda es hermana de Julio.* New cue: *tía.* Another student responds and so on.

VII. READING

Once a solid audio-lingual foundation has been established, the student is ready to begin reading. The normal pattern is to start with dialogs or series which the student knows how to give orally. Until the ear and tongue have become quite attuned to a foreign sound system, the sight of the written language will be a deterrent to the student, because of English sounds that correspond to the written symbols.

1. Time Lag: At present there is no consensus as to how long a student should be kept on a "listen-speak" diet before reading begins. The language being studied will give part of the answer. A language like Russian, which uses a writing system quite different from that of English, presents few problems. But languages which use the Roman alphabet cause pronunciation problems if reading is begun before the foreign speech habits are fixed. This is true especially in French, where the written system is identical with ours and the pronunciation system quite different. False analogies are inevitable when the student encounters French or Spanish *inevitable*, for example. But we must keep in mind that secondary-school students, who have come to depend on the textbook for learning in

other subjects, will want their language texts early, unless they are aware from the first day of the importance of oral training and of how they will be expected to progress naturally from one skill to the next.

2. Introduction to Reading: At the opening of a second semester Spanish I class, students are learning to read the dialogs they have mastered orally. The first dialog, written on a large piece of tagboard, can be set up in view of everyone. When it has been carefully reviewed orally, with special emphasis on correct pronunciation and intonation, the written dialog is produced. Students repeat it while the teacher points out each line in the sequence. After several choral and individual "readings" in sequence, the teacher indicates lines of the dialog out of sequence to guide the students further in associating spoken sentences with written ones. As progress is made, individual words can be pointed out as a check to see that reading is actually occurring, symbols associated with sounds. Copies of the dialogs are distributed to the students when the teacher is sure that they can be read easily.

3. Reading Charts: When several dialogs have been mastered, another kind of chart is introduced with a short narrative using the vocabulary, structure, and situations of these dialogs. Such transformations of the dialog material check and exercise the students' ability really to read, and permit them, while using familiar material, to practice reading narrative prose. The use of such charts at this point has several advantages over the distribution of individual duplicated texts. A chart in front of the group fixes the attention of students on what they are reading. One can not be sure that a student is following his own text (if he remembered to bring it) as he repeats the dialog. A chart also provides a convenient means to cue the group or an individual as to what to read or what is being read. Charts are portable and permanent aids in contrast to what is written on the board. Also, during the writing phase of instruction, the chart can serve as a model while students correct dictation.

4. Supplementary Reading: Spanish I students are just starting their first reading supplementary to the basic *Audio-Lingual Materials*. Up to now their reading has been confined to what they have learned orally. The supplementary reader, *Paco en el Perú*, is used to provide experience in reading unfamiliar material within a familiar vocabulary. The subject matter provides cultural instruction, since it treats life-like situations in Peru. The reader has been chosen not only because of its dialog form, to which the class is accustomed, but

also because each dialog is followed by a short narrative transformed from the dialog. Narrative reading is rather new to the class.

First, while the students' books are closed, the teacher reads the eight lines of a dialog between two boys who meet on the street. Since it is very simple, the class is able to follow it easily. After several choral repetitions, books are opened and pairs of students stand to read the parts of the dialog. The teacher first reads aloud twice the paragraph which follows before students are asked to read it aloud. When the class has had a moment to look at it, a series of questions based on the paragraph is rapidly asked and answered.

The second dialog of the lesson is treated differently. Instead of a reading by the teacher, the students are given a moment to read the six lines silently before several pairs are asked to read the exchanges aloud. Then, to provide more general practice, successive lines are read around the class, but not in order. As soon as a student has read one line, the teacher calls out the name of another, who is to respond immediately. Since no one knows who will be next, attention is keen. The second narrative is read silently and only the questions on it are treated orally, the students answering with the information they have read.

Approximately twenty minutes have passed. No English has been used. Cues to meaning are provided by diagrams on the board and by reference to the illustrations accompanying the reading.

5. Tapes for Reading: To introduce a new reading section in *First Course in German* (Huebener and Newmark), the teacher and the class first go over the reading for new words and structures. Next the class listens to the tape of the story and repeats after the speaker. Then the listen-repeat step is done again to fix the sounds with meaning. Then comes a taped question-response drill. The students repeat the question and try to give answers; answers are given on the tape and students repeat. The entire text is drilled for speed and pronunciation. Finally the students try to answer the teacher's questions based on the text. Assignment for the next class is to read the text aloud at home and to prepare for a dictation on the material.

6. Pictures for Reading: To prepare students in Italian I for reading in *Vivere e Parlare* the lesson on the food market, two students perform an original skit based on the previous lesson on the restaurant. In this skit, many of the food items are reviewed as a student orders a meal. Then by using magazine illustrations of the various foods of the new lesson, the class repeats the new words after the teacher. Those which give trouble are re-

viewed and put in a separate pile for another try. After this drill, the class opens the text and moves into the reading lesson with ease. The remaining work is to learn to recognize the new words in print and to learn to spell them.

7. Reading Ahead: A German I class has been reading material already learned orally. The teacher wants to assign a grade for this work. Certain students are asked to read several lines aloud, but not all students are called upon that day in the 5 to 10 minutes devoted to this. The teacher records a grade, 1-5, based on ease of reading and correct pronunciation and intonation. Then he asks a question of the student, the answer to which can readily be taken from the few lines just read, often with a simple transformation. However, the student is urged not to look at the text while responding. A grade, also 1-5, based upon the above factors, is recorded for the answer, but aptness and ease of performance are most important.

8. Reading Readiness: To prepare for reading "Roberto y su Escuela" in *Vivir y Hablar*, a Spanish I teacher uses magazine illustrations of schools (old and modern), classrooms, a record player, a television set, and a projector. With the picture of an ultra-modern high school (similar to the one they are in) the students repeat after the teacher: *La escuela es grande. La escuela es moderna. ¿Es grande su escuela? ¿Es moderna su escuela? Las escuelas modernas tienen muchas ventanas. Una escuela antigua no tiene muchas ventanas. ¿Cómo es su escuela, moderna o antigua?* Pictures and model sentences move on to the classroom and its objects: blackboards, chalk, paper, pencils, pens, and through these into a review of the colors and adjective agreements. To summarize the vocabulary, the teacher returns to the pictures, making statements with key words omitted. The students then repeat the statement with the new word necessary for completion: T: *La escuela es —* S: *La escuela es moderna (antigua).* T: *Las escuelas modernas tienen —* S: *Las escuelas modernas tienen muchas ventanas.* These frequent reviews fix the words and the class moves into the reading phase at the close of the lesson with ease. They are ready to read and to learn the spelling of the new words already encountered in the preparatory lesson.

9. True-False Test: A variant of this technique of testing reading comprehension occurs in a Spanish II class. The teacher reads a series of questions based on the reading. If the question is true, the student answers "verdad" and repeats the sentence. If the statement is false, the student answers "incorrecto" and corrects the sentence to make it

true. This extra step of repeating the statement makes the student retain the structure as well as the content.

10. Oral Drill on Reading: After reading and discussing a short story in a French II text, asking questions with the students' book closed to test comprehension, the teacher has an interesting technique to use the new words in oral expression. With one word as a stimulus, students are to give a sentence which uses this word in reference to the setting of the story. This exercise recombines new words and structures and sets the stage for the assignment of the next day, a written résumé of the story, approximately 120 words.

11. Drawings for Discussion: A French II class is reading "Jean Valjean" from *Les Misérables* and the teacher has asked several of the artistically talented students to make original drawings of the characters and the setting of the story. They become the basis of the discussion and lead to all sorts of questions and answers about the characters and what has happened to them in the story. One group of students prepares a clever skit, based on the reading, complete with costumes and props. The next step in the students' reading pattern is shown in the assignment for the next day, to write a short (150 word) résumé of the chapter just completed.

12. Pre-Reading Practice: New reading for a French III class is not assigned for homework but prepared in class. Part of the homework assignment is a re-reading of material already gone over in the preceding class. The lesson observed is such a preparation for new reading. By a study of new words through opposites and synonyms, choral reading, silent reading for comprehension, and questions asked to test comprehension, the students seem well on the way to understanding without having to resort to the end vocabulary. Students are asked to compose for the next class true-false questions based on the reading which are to be read and answered in class. Near the close of the class, the teacher places the new key words on the board for oral résumé work. Students are asked to talk about the story using these clues. This procedure leads to the next part of the assignment, to write a short (150 word) résumé of the new chapter using the key words listed.

13. Literary Hand Outs: Short stories or poems from the teacher's library, selected to suit the interest and ability level of his Spanish III students, are dittoed for distribution in daily installments of about one double-spaced typewritten page. Besides being able to select material from a variety of sources, the teacher can determine when the students may see the text. Each installment is first

heard on a tape recorded by a native speaker. Then there is a short discussion of the setting and events. The tape is replayed for more precise listening; the discussion this time concerns words or structure which are new or difficult, and this often brings out points of interest about culture, history, or subtleties in meaning. The dittoed text of the installment is passed out and the tape played again. A short discussion of questions proposed by students follows. The assignment for the next day is to master the text completely.

The second day, the first installment is reviewed briefly; students are asked to explain new words and structures. Then, with papers face down, they collaborate on a short oral summary of the passage. Now they are ready for the second installment of the story, which is handled as before. Besides the assignment, the students are again asked to write a short summary of the first page patterned closely on the oral one they have developed in class. They are encouraged to imitate the author as much as they wish in writing the summaries. This same pattern is followed until the story is completed. As it unfolds each day, the discussions become more philosophical and cultural than factual, aimed at appreciation of the literary qualities of the story as well as its cultural implications. The teacher is able to bring in background information about the historical setting and the environment in which the story is set. The students seem very interested in this study, being led by the teacher to relate the feelings and circumstances involved to their own experience as often as possible. To achieve variety and individualize reading assignments, the teacher has taken her old readers and cut out the stories which she feels have value and interest today. These she puts in small folders and assigns to her students for extra reading throughout the year.

14. Questions on the Reading: To set the stage for a French IV discussion of assigned homework reading, each student prepares a daily question for the class. Five of these questions are put on the board so that all may have a chance to reflect and try to answer, then one student is asked to respond orally. Others may correct the answer or add to it. This technique involves reading, writing, speaking, and listening, and aids in discussion of the reading.

15. Dictionary: As an aid to vocabulary building through reading, French IV students buy the *Dictionnaire Larousse (Livre de Poche)*. They use it when they meet new words, which they will be expected to explain, by a synonym, an antonym, or a definition in French. In the class, after reading aloud, the teacher picks key words and asks

for explanation. The class seems eager to respond and to learn new words and structures.

16. Extensive Reading: For his French IV students a teacher has brought to class the novels he feels will be good choices for extensive reading. They come from the school library, from the public library, and from his own collection. The students can talk with the teacher about novels and authors and make suitable choices.

VIII. WRITING

Many teachers feel that unless the writing for the early levels is based on known models, the results will be a hodge-podge of foreign words with English sentence patterns. Students have to be warned not to be "creative" with the new language until they know its structure thoroughly. We observed very few classes, even on the upper levels, doing work with free composition. Writing was, of course, seen in dictation work, in testing, and in written homework and board work, all of which begin as soon as the student learns to write in the foreign language. Also, many of the more advanced classes are using student-prepared oral compositions, which means that the student writes an outline of his talk, though the stress here is not on writing but on speaking.

Now the chain is complete, with one skill reinforcing the others. What has been learned through reading can be applied to speaking and writing; what is spoken can strengthen the skills of listening and reading; and what is written can act as a résumé of all that has been learned through the other skills.

1. Cumulative Composition: A French I student is sent to the board each day to add a new sentence to a cumulative composition, which starts at the beginning of the writing phase and takes the form of a simple letter: Je m'appelle _____. J'ai _____ ans. J'ai les yeux (bleus, bruns, gris). J'ai les cheveux (blonds, bruns, roux, noirs). Nous sommes cinq dans ma famille; mon père, ma mère, mon frère, ma soeur, et moi. Mon frère s'appelle _____. Il a _____ ans. Ma soeur s'appelle _____. Elle a _____ ans. . . .

2. Correction: A sentence, written on the board by a French I student, has a misspelled word: "Le cahier est sur le buro." The teacher starts a dialog about the sentence correction: T: Est-ce que la phrase est correcte? S: Non, monsieur, la phrase n'est pas correcte. T: Quel mot n'est pas correct? S: Le mot buro n'est pas correct. T: Comment écrit-on le mot "bureau"? S: On l'écrit b-u-r-e-a-u. T (who changes the spelling): Est-ce que la phrase est correcte maintenant? S: Oui, monsieur, la phrase est correcte maintenant. After

a quick repetition of both parts of this dialog, to make sure that the students are familiar with it, one of them is sent to the board to play the part of the teacher. In the correction of board work, later in the period, this dialog is used most effectively when a student at the board supervises the correction of sentences. He asks the person who has written the sentence to read it. Then the dialogue previously learned is applied: *Est-ce que la phrase est correcte?* If the answer is *Oui, mademoiselle (monsieur), la phrase est correcte*, he moves to the next sentence. If the answer is *Non, mademoiselle (monsieur), la phrase n'est pas correcte*, the dialogue continues in French until the correction is made. This drill furnishes many valuable factors: exact models for talking about written work, substitution drill as different errors occur in board work, continuous drill in spelling and use of the French alphabet, the student-director experience in asking questions of the class and directing correction of students' work. The drill can be varied if the student-director asks individuals in the class to respond rather than the whole class; T: *Demandez à Louise si la phrase est correcte*. S: *Louise, est-ce que la phrase est correcte?*

3. Variation: In a Spanish I class using the *Audio Lingual Materials*, a written variation or recombination exercise is used to lead students to write semi-original sentences closely based upon the oral material already mastered. From the material of several oral units just covered, the teacher has prepared ten questions that she dictates to the class. To facilitate rapid correction of the dictated questions, one student writes the questions on the rear blackboard as they are dictated. The dictation over, everyone turns to look at the work on the board, where quick corrections are made by the teacher. She merely indicates what is right, with no discussion of grammar points, although she does refer to some oral patterns to recall elements of structure. The correction of sentences takes less than two minutes. The student who wrote at the board is given a copy of the questions. The others correct their sentences from the model as the teacher walks about checking their work.

Written answers to the questions are assigned as homework with these instructions: "If you do not readily know the answer to a question, look up a model in your copy of the *Audio Lingual Materials* units. Be sure to read both the question and the answer aloud to make sure your written answer sounds correct." Since the material is very familiar, a student can be rather certain in which lesson he can find the model for the answer to a

question. Few questions can be answered without some variation of the text material. By using sound as a guide, errors in structure can be readily identified—the ears have already been well trained. Next day the papers are collected at the opening of the class. They serve as roll call for the records. Toward the middle of the period, ten students go to the board. The ten questions are rapidly dictated, one to each student, who writes it on the board and returns to his seat. The teacher then asks each student to read his question aloud and make corrections. This done, ten other students are called to the board, each to write an answer to a question. While they are writing, there is a good deal of coaching by the rest of the class to correct spelling and structure. As long as this is done in Spanish it is encouraged, since it means the whole class is taking part and the correction of errors is being made on the spot. Answers are then read and corrected, again, not by a long discussion, but merely by writing what is right in place of what is wrong. The teacher corrects the student papers and returns them. Students like to go to the board briefly in the middle of the period as a welcome change of activity. Here are a few of the questions and answers: Q: *¿Dónde está Ud. a las once de la mañana?* A: *Estoy en la clase de español.* Q: *¿De qué color es el pelo de la profesora?* A: *El pelo de la profesora es negro.* Q: *¿Cuánto tiempo hace que Uds. estudian español?* A: *Hace nueve meses que estudiamos español.*

4. Week-end Résumé: To combine student interest with experience in written and oral composition, a French II teacher assigns for each Monday a composition based on the student's week-end activities. Students present these orally to the class, which corrects errors of pronunciation, vocabulary, and grammar. Interest is high in this type of résumé; they call it the "gossip session."

5. Student Corrector: After students have written sentences on the board, a Spanish II student is picked by the teacher to go to the board and make corrections as the class indicates. This method allows the teacher to move around the class, indicating the number of errors in the sentences. The class points out the errors and the student corrector makes the changes at the board.

6. Adaptation: In the last quarter of Spanish III, students retell or adapt familiar children's stories as an exercise in free composition. The stories can be written with whatever development or transformation the student's ability permits and he is encouraged to take liberties with the story to make it more original and interesting. He is specifically cautioned not to re-read the story,

especially in English, but to base his writing wholly upon the development of it in Spanish and in class. He is further instructed to do all writing in Spanish, resisting all temptation to write first in English and then transpose to Spanish. So that the teacher can be sure that her requests are carried out and so that she can give supervisory assistance, all first writing is done in class; revisions can be made at home.

The work is produced in four phases. As an introduction, the teacher reads aloud the Spanish version of the stories. This serves to establish the vocabulary and structures that will be needed and to help the student think in Spanish about a well-known story. Questions clarify meanings of words, although most can be gained from the familiar context. The second step is to retell the story. One student begins and successive students add to the story. This exercise serves to set the vocabulary and to practice structures orally before writing.

The third assignment asks the student to write a short summary in Spanish of the story just developed orally. He reads this to the teacher and may discover a phrase that sounds wrong and needs correction. The teacher can help each student with his problems—so important to teaching composition. The fourth phase is to write a composition expanded from the story. When a student has difficulty in composing, the teacher asks him to put his work aside and tell her in Spanish what he wants to say. She helps him do this, if necessary, by asking questions or by giving clues to possible sentences. The student then goes back to writing, putting down what he has just said aloud. Rewriting, illustrating, and typing are done outside the class. Three students have gone so far as to record a playlet with sound effects from a script written by one of them on *Los Tres Cochinitos*, a rather humorous version bearing little resemblance to the original. Another student has written a satire based on *Chicken Little*.

7. Assignments: As incidental daily dictation, the teacher gives the next day's assignment at the beginning of a Spanish III class. One student writes it on the board; the rest write it in their notebooks. At the end of the class the dictation is corrected and the assignment repeated. This is good for practice on pages, numbers, grammatical terms.

IX. THE LANGUAGE LABORATORY

It is a teaching device, but it cannot make tapes, give tests, or correct students. The preparation of suitable materials is very demanding on teacher time, and, even in the future when commercial materials are readily available, the teacher will con-

tinue to want to create and record new materials to fit the needs of his own students. The great problem will be in securing enough released time to do this.

We visitors were less concerned with the type of equipment used in the labs than with how the labs were being used. Many of the schools visited now have installations, others will have them this fall, and many others are planning for them. The laboratories seen ranged over all makes and types, from the tape recorder with jack-boxes and earphones to elaborate 70-position listen-record equipment.

The lab can be a tremendous asset to the classroom, provided that the right materials are used, that the student is scheduled in a systematic way to use the equipment, and that he is monitored correctly. A lab class does not mean that a teacher can flip a switch and let the machine take over. Efficient and effective monitoring may be the essential key to a good lab program.

1. Electronic Classroom: Ideally the lab and classroom should be combined in one unit at the beginning levels. In this electronic classroom, a teacher can move from instruction to drill without having to shift from classroom to lab. Largely because of cost, most schools, however, have moved toward the central lab used by many classes or used on library-study-hall basis.

2. Direct Wire: The teachers using them feel that labs are a valuable addition to the total language program of the school. The students enjoy working with the microphone and earphones and often state that work in the lab is like having a direct "pipe-line" to the teacher. Free from distractions of the class and working individually, the student can over-learn a pattern far more quickly than is possible in group work. His amount of performance time is greatly increased over that in a normal class.

3. Time Saving: Once a satisfactory drill tape is made or purchased, the teacher is relieved of the dull work of repeating a model a countless number of times for student imitation. The machine can do this as many times as necessary without varying the intonation, pause length, or breath groups. The teacher's job shifts to that of a monitor to see that the student is imitating correctly and following directions.

4. Scheduling, Supervision, and Credit: Schedules are so arranged that a FL teacher can supervise the lab before, during, and after school hours. Most of the drills have been made by teachers on a summer project, but some commercially prepared recordings, mostly listening materials, are also on file. Teachers recommend to

their classes practice materials available in the lab to supplement classwork. Students, coming to the lab from study halls or at other times, take a form on which they write the reference number of the material they want and the date and their FL class. When the session is over, a student writes down the time spent on a given exercise and hands his form to the supervisor as he leaves. At the end of the hour, the student forms are sorted and sent to the teachers, who are thus able to assign credit for lab practice.

5. Lesson Lag and Monitoring: Each beginning student is scheduled during study periods to come to the lab for one-half hour a week. Students from two languages can be sent at the same time, as the console has two tape decks and the two programs can be piped into the individual booths. The programs played are two or three units behind the class work, in case one or two classes are a few days behind. The teachers are scheduled to direct all lab periods and to monitor the students (even though the language being monitored may not be the language taught by the teacher). The feeling of the department is that skillful monitoring is the key to their successful lab program. The monitoring teacher gives a grade to each student for each lab period: S, if he is working well and without problems, U, if he is a discipline problem or dawdler or fidgets. The grades and attendance records are then checked by the classroom teachers for possible trouble areas.

6. Full Use of the Lab: In several schools it is really a combination library-study-hall-laboratory. Two large rooms are divided by a glass partition; one room is a study hall and contains the console, the other room has 40 booths with a magazine tape for student recording and playback, microphone, and earphones. The console has eight tape decks so that eight programs can be piped to the laboratory booths. For each lab day (twice a week for each pupil), the classroom teacher sends the tape assignments for each class to the lab supervisor, so that the correct tape is ready and booth switches are correctly set. At the end of a half-hour, the groups switch places, the lab group becomes the study group and vice versa. Each student has a specific booth in the lab, so that the channeling of programs can be prepared before he arrives. Since most of the tapes are no longer than 15 minutes (the remainder of the time the student spends listening to the playback of his own responses), time is available to arrange tapes and set switches for the second group of the period. The lab is in operation every period of

the day and available for after-school use by special arrangement.

7. Continuous Use: This lab, equipped with 25 audio-active booths, is in use almost every period by groups which spend part of the period in class and then go to the lab for practice drills, listening, and repeat exercises. A lab supervisor dubs tapes and channels the programs. In addition to his class session in the lab, each student is scheduled for two half-hour sessions a week after school. He signs an attendance sheet as he comes in. If he needs a make-up lab session he makes arrangements for study-period or late afternoon sessions with the lab supervisor.

8. A Simple Classroom System: After the regular class introduction to a new dialog by class repetition, repetition by pairs of students, questions based on dialog, verb-substitution drills and vocabulary-substitution drills, and repetition of dialog, a Russian I teacher makes use of very simple equipment to give further listening drill to six students, while the other half of the class is doing dictation work on the previous dialog. With simply a tape recorder, a jack-box, and six sets of earphones, six of the students (with one of them operating the machine while he listens to the material) can listen to and practice silently the new dialog. While this listening drill is going on at the rear of the room, the teacher can work with the rest of the class on written drill. The following day, the 15-minute period at the end of the class reverses the two groups. Transition into this split-group work is easy and effective.

9. Full Use of Equipment: The classroom is equipped with 15 booths, each with a set of earphones, a microphone, and an extra outlet for a pair of earphones for listening. When one half of the class is in the booths working with the microphones, the other half is listening with the plugged-in earphones. The halves alternate positions daily. Each lab session is for about 15 minutes. The teacher works at the master console as she monitors the section using activated microphones.

10. Reinforcement Drills: The class is regularly scheduled for two half-periods a week in the lab. The work for the day, related to a lesson currently treated in a textbook, is divided into two parts, a review of a familiar drill, where past-tense forms have to be supplied upon cue, and a new exercise that requires a negative response in Spanish to an English cue: "What! Don't you have any money?" "What! Don't you see any boys?" "What! Don't you want any ice cream?"

In the part of the class period directly preceding the lab session, both parts of the drill are practiced in chorus with necessary explanations made

when trouble develops, so that the students are well prepared for their work in the lab. With this preparation and with tapes prepared by a native speaker in the department with well-timed response pauses, student attention and motivation are remarkable. One girl is so engrossed that she is gesturing to the microphone with each response. Another clings to the microphone as though she would sink if she lost her grip. The lab is available to students during a study hall or before or after school. They are expected to master this work on their own once they have practiced enough in class under close supervision.

11. Organization of Tapes and Multiple Session Labs: The taped materials are prepared or purchased and filed under the categories: Listening, Pronunciation, Pattern Practice, Free Response Drills, and Testing. The materials closely parallel the work done in class, so they are truly practice tapes. They are classified according to three ability levels. Many tapes contain material dubbed from various sources to suit the tastes of the teacher and the needs of the students. Tape loops are used in pattern-pronunciation practice. The teacher keeps for each class a large lab seating chart upon which there is room to write notations of student weaknesses or progress noted during monitoring and the material the student has been using. A new chart is used each week; those for preceding weeks are filed for ready reference and for use in grading. By referring to these charts, make-up work for those who have been absent can be accurately planned. Students are periodically counselled about their errors or praised for their progress as noted from their charts.

The five positions with dual track recorders are used every day by different groups of students for pronunciation practice. On the board, names of those scheduled to use these positions in a given period are written in groups of five. A twenty-five minute lab period will accommodate about four groups who work with short tape loops, listening to a practice sentence, drilling on one or two elements of pronunciation, repeating it, and playing back both the model and their version of it and trying again.

During the pattern-practice and free-response drills, the teacher conscientiously monitors the students' work to aid and evaluate their efforts on the spot. For listening practice longer tapes (10-15 minutes) are played. Dittoed true-false or multiple-choice questions check comprehension. The teacher gives the student keys to evaluate his own work after listening twice to the tape, answering questions as he goes along. During a typical lab session, three programs may be played at once to

three ability groups within the class, while each of the five recorder booths is used in rotation with materials on pronunciation or special patterns checked out from the tape library. It is obvious that the teacher as well as the students understand the purposes of the language lab and that they are using the session well.

12. Integration with Homework: The work of the language lab here is being carefully integrated with classroom study and homework, and it is being regularly tested in the lab. Classes are scheduled for two half periods a week in the lab. Each three weeks, the members of the class are tested for progress in pronunciation and intonation and for ability to respond to questions and other stimuli requiring structural changes. Where the grading cannot be done within the time available, recording facilities in the booths are used, so that the teacher may grade the work when he has time. A form, carefully worked out and easily scored, helps the teacher to give a quick yet fairly objective and accurate mark to the student's performance. The teacher has at least six such reports on each student for each semester, in addition to other regular grading and evaluation done in the classroom.

13. Supplemental Use: A practice for encouraging students to use the lab outside of class is used in a class where the *Audio-Lingual Material* Units serve as the basic lessons. Once a dialog or a significant drill has been worked on in class to the point of rather general mastery, it is rarely reviewed there, even though the students are held responsible for it at testing time. In order to keep up, improve, or evaluate his skill on a given exercise a student may use the lab during a study hall or before or after school.

Each significant exercise has a title and a number. Each student has a reference list of the drills which he can ask for in the lab. Periodically the current exercises are quickly said aloud by the teacher at the end of a class period. Any student who feels he needs further work on a drill notes it on his list and checks it off when he has mastered it in the lab. Thus some students are encouraged to spend a good amount of time in the lab, while those who learn quickly and are bored by over-repetition of work they have mastered are spared. Those who have been absent, after a help session with the teacher, can practice what they have missed. Tests are so constructed that they can not be passed without mastery of the material covered. The students seem to take this seriously, for they are observed busily checking off exercises as the teacher goes over them.

14. Enrichment Uses: When some students in

Spanish III have mastered a pattern drill or other exercise on which other students need more practice, they are allowed to leave part of the class to go to the lab to listen to tapes describing some cultural aspect of Spanish-American life which the teacher has recorded. These lectures, from five to ten minutes in length, are heard twice, and then the students write four or five sentences stating some significant points learned from the listening.

15. Visual Integration: A French III teacher is using the Pathescope-Berlitz *Audio-Visual* series for vocabulary and speaking drills. The film-strip is Lesson 16, *Au Marché*. (1) The students listen with earphones to a record of the text, played through the console, and watch the film-strip. (2) Repetition of Step 1. (3) The teacher passes out mimeographed copies of the spoken text. The new words are pointed out. (4) Film and sound again, but this time the students repeat. Teacher monitors at console. (5) Second repetition. Teacher monitors at console. (6) Pictures alone. Students try to speak text, referring to mimeographed sheets. (7) Pictures alone, no mimeographed sheets, and earphones removed. Students try to talk about the pictures, using the vocabulary learned. The pictures give the clues and remove the need for translation, once the vocabulary has been studied effectively.

16. Class Participation: By an addition of a "recitation button" to the equipment, a teacher can have two or more students recite in the lab with the rest of the class listening in. This device is used effectively by the teacher who, after drills on the dialogs with choral repetitions and completion exercises, asks students to take different roles in the dialog and speak them into the microphone from the booth while the rest of the class listens and repeats. Then other students can try the parts as time allows from their own booths.

17. Colors for Identification: To help in cataloging master tapes and in identifying reels whose marking labels come off, a school has chosen different colored reels for each language: Spanish tapes are on red reels, French on pink, German on blue, Latin on green.

18. Enlarging Vocabulary and Patterns: Using the tape drills accompanying *Intermediate Conversational Spanish* (La Grone and Romera-Navarro), the teacher is beginning a new lesson with the Spanish II class. First step: he reads each new sentence and the class repeats. Then each student reads aloud. Second step: with booths and books open, the students are asked to listen to the complete reading of the material on tape. Then the material is repeated on tape, but this

time with pauses so that the student can repeat each sentence. (The teacher is at the console, checking each student and giving help where necessary.) Next the class moves to questions on the text and, still listening to the tape, repeats both question and answer in the pause provided on the tape. The students have been assigned the job of writing the answers. Now with homework before them, the students repeat the questions but without texts. The teacher walks around the class to check written homework and to plug in to booths to check oral answers of students. The next step is to listen to and repeat the tape drill on new and related expressions. Now comes a completion drill; students try to complete the idea of a partial sentence on the tape. The correct answer is given and the students repeat. (They use texts in this exercise.) Finally, on tape, is a repeat drill of the new vocabulary of the lesson. Now, with booths and books closed, the teacher asks the questions in the text. Students answer, using the vocabulary of the drills. They are now quite fluent with the new vocabulary. The teacher reports that by the end of the week, the vocabulary and patterns of the lesson will be well fixed in all skills.

19. Equipment Maintenance: To aid in keeping equipment and booths in top condition, a student who finds something wrong in his booth at a lab session is asked to fill in a form at the end of the period. The following information is given: (1) Name of student. (2) Period. (3) Name of supervising teacher. (4) Date. (5) Row. (6) Booth. (7) Was the volume switch turned off? (8) Were the earphones left in proper place? (9) Were the booth and desk left in perfect condition? If not, what was wrong? (10) Did each element of the booth function correctly? If not, which one was defective? a. volume control ____; b. channel selector ____; c. mike ____; d. earphones ____.

X. AUDIO-VISUAL AIDS FOR UNDERSTANDING AND SPEAKING

We have already noted that many language teachers rely heavily, especially at the beginning levels, on visual aids, props, and realia to be sure that the student comprehends what he is hearing or speaking and that he is not merely parroting sounds. Here are some further examples of audio-visual aids which help in the teaching of the listening and speaking skills and make the work of the class more stimulating and effective.

1. Taping a Whole Period: Teachers have found that having a tape recorder going inconspicuously during the lesson period produces a very enlightening record of what goes on and how it may be evaluated. As a teacher becomes accus-

tomed to a class or to the sound of his own voice in class, he may fail to notice errors in intonation or pronunciation that his students are making during either choral or individual drill. For example, choral repetitions of dialogs may be imprecise, degenerating to a sing-song rhythm or a mumbling of sounds. He may also be unaware of his own errors in these respects, for the classroom may be the only place where he speaks or hears the FL. Some things to watch for as the tape is played back: (1) Student distortions in intonation or pronunciation when neither is being specifically taught. (2) Errors in intonation or pronunciation not corrected by the teacher. (3) Errors in speaking made by the teacher. (4) Reasons why a drill or exercise bogged down. (5) Amount of FL used by the students and by the teacher. (6) Who does most of the talking? (7) Indications of the need for better planning. (8) Effectiveness of teaching practices. A teacher becomes in effect his own observer, supervisor, and most important, his own critic. The tape may also be taken to a consultant for his opinions and suggestions.

2. Records to Reinforce Reading: For an oral supplement to the Dale and Dale text, *Cours Moyen de Français*, the Linguaphone materials are used by a French II class once a week. This practice combines text and audio work by use of records. The students, with books open, listen twice to the record. They watch the picture involved and follow the written text for comprehension. Then they read the material aloud in chorus, following the recorded voices. Now the written text is covered and the students try to answer the teacher's questions about the picture. Finally a chain drill is started about the picture, with each student trying to repeat what has been said already and to add a new sentence. This continues until all the new words of the exercise have been recombined into the discussion.

3. Opera: As one of the units for vocabulary development, culture, music, and personal interest, the opera *Il Barbiere di Siviglia* is studied in an Italian III class. The first step is the mimeographed libretto. The teacher ties in cultural differences and the history of the barber's profession (leeches and the barber's blood-letting role). Then the record is played, combining the understanding with the music.

4. Tapes to Teach Songs: Teaching songs can be a problem for teachers who are not musical. To aid them, one French department has made a teaching lesson of each new song to be taught and recorded it on tape. This lesson is the teaching of *Les Copains*, sent by an affiliated school in France. The teacher distributes the words of the song on

mimeographed sheets which become part of the students' notebooks. Now the taped lesson begins with a brief introduction, where the song came from, and the meaning of the title. Then the tape gives the song recorded by two French students who are introduced on the tape and so gain recognition. Next the new words of the song are discussed. The text is now broken into phrases and the students repeat after the taped voice—recorded voice, pause for student repetition. Next comes a line by line repetition of the words and music. Finally the taped voice says, "Now let's try the song together" and the song is sung completely on the tape with the class joining in. By this time, the words and phrasing are quite familiar and the class sings wholeheartedly. This last section of the tape, properly marked, becomes the accompaniment for the later work with the song. Time is allowed for the classroom teacher to answer any questions not answered by the taped lesson, but few are asked.

5. Film Strips and Records: They are effectively used for vocabulary development and student interest. The one used here is *Les Aventures de Leo à la Ferme* (National Film Board, Ottawa, Canada), one of a series of cartoon film-strips. The sound is clear and not too fast and seems very good for pupils at beginning level (especially junior high and younger).

6. Pre- and Post-Viewing: Feeling that a FL film can be a valuable aid to teaching if properly presented, a high-school French department has developed this procedure: For three days before the first showing of the film, the class works on mimeographed copies of the text. Accompanying work sheets point out difficult words, synonyms, opposites, structure, and context meaning. The teachers work with the students for comprehension, vocabulary, and structure. Then the film is shown on two successive days, with subsequent dramatizations of scenes and original dialogs based on the words and setting of the film. The culmination of the unit is a test on vocabulary, content, and comprehension, which asks the student to write a short résumé of the film in French. The films used are largely the *Accent Aigu* series, which make the text available in quantity. Also used are films from the International Film Bureau. It is important, however, that a written text be available.

7. Newsreel: Every other week, by subscription through Teaching Film Custodians (25 W. 43 St., N.Y. 36), the Spanish department receives a 15-minute newsreel of current events narrated in Spanish. Since the film is current, most students will be acquainted with the events through Eng-

lish newsreels, newspapers, and magazines. Prior to the first showing, new words and structures are put on the board and studied. The events in the film lead to good discussion in Spanish. The teacher's questions, prepared in advance, elicit use of the new words and structures. The film is then shown a second time to encourage complete comprehension. Sentences from the sound track containing the significant new items are dictated to the students for study. Material from the films is included in the tests. Structure patterns recently treated in class often occur in the film and the teacher is quick to capitalize on them to reinforce learning.

8. Vocabulary Props: To make vocabulary more meaningful to beginning Spanish students, a teacher makes good use of visual aids which they can handle. A furnished doll house and a dining-room table, set with tablecloth, napkins, dishes, and silver, encourage many conversations with props. A flannel-board gives the possibility of cut-outs to give situations and characters for dialogs.

9. Visual Vocabulary: To help fix vocabulary for beginners in Spanish, the teacher has made mimeographed copies of illustrations of new words. One sheet has 25 items (book, paper, pencil, notebook, record player, etc.). Each student must know the word for each picture and must compose three sentences that use the word: using *ser*, *estar*, and any other verb that applies. The class drill on the sheets is excellent. First the teacher gets the word: "¿Qué es esto?" Then the students' sentences, which involve originality within the assignment as set up, are rapid and amusing, yet with good control of the teaching points involved. Errors lead to rapid drill on forms and structure.

10. Wall Charts: A completely oral beginning French class uses no text or written materials. Excellent use is made of the wall charts published by Bruce and Co. to teach new words and patterns. This lesson is on the house and particularly on the bedroom. After the lesson has been developed, the class asks the teacher questions about the bedroom: "Qu'est-ce qu'il y a sur la table?" The teacher answers: "Il y a une lampe sur la table." After a few questions, the teacher pretends to falter and asks other students to help her respond. Soon the questioning is from student to student in a good recombination use of new words.

11. Flash Cards: To aid in the oral discussion of *Les Misérables*, the French II teacher uses student drawings to focus the attention of the class on various phases of the story. He makes constant use of the picture technique to teach new words and to stimulate discussion. One of the commercial aids he found most helpful is the set of 60

large flash cards designed to accompany the La Grone-McHenry-O'Connor *Entender y Hablar* (Holt). These cards focus on a situation so that teacher and class can limit the vocabulary sharply and so encourage the student to express himself.

12. Poster Projects: The students have prepared, as extra-class projects, large, gaily-colored posters. A team has been assigned to each project, general specifications are outlined by the teacher, and a real spirit of competition prevails, each team trying to build the most attractive and effective poster. A full sheet of white poster board (3' X 3') is used as a background, and magazines are searched until brightly colored items needed are found in appropriate sizes to complete the group of things being studied: common foods, articles of clothing, classroom and home furniture, means of transportation. Small copies are then mimeographed so that each student may have one. These smaller charts are made in two forms: with and without identification items, the latter to be used for review and testing.

13. Story Board: Students make up a story board of 15 to 20 pictures pasted on a sheet of paper, 4' X 6'. Two students hold it up before the class and a third student makes up a story, using the pictures as cues. They are arranged in a logical order, so that the student can really tell a story: "This is my house. Here is the living room," etc. This story deals with the house, another with the family.

14. Portable Bulletin Board: One that can be moved out of the classroom for preparation while another class occupies the room or moved from room to room is used by a teacher who has no classroom of her own. One side is a flannel board to which appropriate figures or pictures are attached during oral practice or dialog learning. The other side is a bulletin board to display realia or other appropriate materials.

15. Wall Charts: In conjunction with the Montgomery County, Maryland, materials, a teacher uses wall charts effectively to get first-year pupils to talk about the scenes. The class uses the dialogs and language-pattern drills of the Maryland manual and its tapes plus *Le Français Élémentaire* (Mauger and Gougenheim) with its records and tapes. In the class is a set of *Premier Dictionnaire en Images* for use by the class. After the wall-chart development of a pattern by choral repetition and dialogs, the tapes are used to drill the pattern. The wall-charts and additional pictures brought in by the teacher serve as helpful aids to oral expression. By changing the subject to another person, valuable verb and sentence

transformation may develop from the basic sentence given.

16. Color Slides: (a) Using the series developed at Wayne University, a French II teacher does a very thorough job of word and structure building from the situations shown in the slides. As a table set with a basket of fruit as centerpiece is shown on the screen, patterns are developed, repeated by the students, and worked into discussions: T: *Voilà devant vous une corbeille de fruit. Voilà un verre de vin. Voilà une bouteille de vin. Qu'est-ce qu'on voit?* S: *Je vois une corbeille de fruit. Je vois un verre de vin. Je vois une bouteille de vin. Je vois une banane. Je vois une pomme. Je vois une pêche. Je vois un verre vide.* T: *Pourquoi est-ce que le verre est vide?* S: *Parce qu'on a bu le vin.* T: *Qu'est-ce qu'on boit?* S: *On boit du vin. On boit du café. On boit de l'eau. On boit du vin rouge.* Now one student tries to tell all he sees in the picture and to talk about it. Then on to the next slide, a boy and girl at home, in the kitchen, etc.

(b) In this Spanish II class, the O'Connor-Haden color slides are used to stimulate conversation and to test understanding and speaking ability. The teacher projects an image on the screen, then says in Spanish, "Describe the picture for me," and calls upon someone. She encourages the student and corrects him, if necessary, then perhaps asks again of the class, "Anything else to add?" If figures of persons are presented, she may ask, "What do you suppose the poor boy is thinking of?" or a similar leading question. Room arrangements suggest questions concerning color, size, placement, use, etc.

17. Picture Stories: Excellent use is made of pictures cut from magazines to encourage French I students to discuss what they see. This lesson is reviewing the parts of the house and the family. As a picture is held up, the teacher says "Donnez une phrase à propos de cette image." As the student says a sentence, the class repeats. This technique avoids completely the use of English to get the students to talk. It further avoids the problem of English structure getting in the way of French structure, as the student does not have to translate from English word to French word, but from idea to the French expression.

18. Maps: To supplement the A-LM Units, a Russian I teacher is drawing from materials he used at the Monterey Army Language School, a map of Moscow, showing the major streets, transport lines, and important buildings. With this are 30 basic sentences in Russian and English, which a person in a foreign city might need to know: "Tell me, please ____." "How can I reach Red

Square?" "Be careful, there's heavy traffic there." "Where is the nearest street-car stop?" "Help me, I'm lost!" With these basic aids the students are able to carry on quite a dialog with one student playing the role of a Russian and the other an American in Moscow. This drill on asking and giving directions with the supplied materials is very effective.

19. Picture Cards: A series of five cards (6" x 8") which tell a story has been made by a junior-high-school teacher to get specific oral responses from his Spanish I class. Card 1. *Me levanto a las siete de la mañana.* 2. *Tomo el desayuno a las siete y media.* 3. *Voy a la escuela los lunes, martes, miércoles, jueves y viernes.* 4. *Vuelvo a casa a las tres de la tarde.* 5. *Voy a la iglesia el domingo.* The first card in the sequence is held up and the sentence that goes with it is spoken and echoed chorally and individually until all have learned it. To break up the monotony of echoing, a question that evokes the line is asked rapidly around the class, the card still being held up: Q. *¿A qué hora de la mañana te levantas tú?* A. *Me levanto a las siete de la mañana.*

Then follows the second card and the second line, and so on through the sequence. Often the story is begun again, a line being added with the accompanying card held up, so that the whole story is learned with the proper cue card held before the group at all times. Before the end of the five-line story, the students are able to respond to the first cards without a model from the teacher. Finally, they can say any line in response to its card.

The next day, the process is reviewed until the students can give the lines out of sequence in response to a question or a direction from the teacher with the appropriate card: *Di que tú te levantas a las siete.* Ultimately, the students can respond to questions or directions without the picture card. However, it can be used later when needed to recall either the line or a word. The cards can also be used as cues for an oral test.

20. Slides: (a) These were made by artists in Spain to accompany the story of Francisco, a little swineherd who had lost a pig, received a bad beating, and now had another pig missing. The slides are beautiful and serve as the basis for the presentation of the story to a junior-high-school Spanish I class. The teacher gives the pattern sentences suggested by the slide and which will occur in the story. The last phase of this drill is to go back over each slide and to see if the students can give the responses: T: *¿Cómo se llama el muchacho?* S: *Se llama Francisco.* T: *¿Tiene muchos amigos?* S: *No tiene más amigo que su perro,* etc.

(b) A French I class is using the Robin-Bergeaud *Le Français par la Méthode Directe*. The lesson is "Le Moulin." The slide focuses attention on visual rather than written material and gives the discussion a topic. From basic sentences others with the same pattern are developed: *Les abeilles vont de fleur en fleur* leads to *Les étudiants vont de classe en classe.* *Les acteurs vont de ville en ville.* *Le moulin est en pierre* puzzles the students and leads to a pattern drill working from known materials to the new word: T: *Ma robe est en coton.* En quoi est votre blouse? S: *Ma blouse est en coton.* T: *En quoi sont vos bas?* S: *Mes bas sont en nylon.* T: *En quoi est le sac à main?* S: *Le sac à main est en cuir.* T: *La machine est en métal.* *Le radiateur est en métal.* *Le moulin est en pierre.* *La roue du moulin est en bois.* Now the pattern has become clear and the class can try further examples of the structure: T: *En quoi est votre jupe?* En quoi est votre chemise? En quoi sont vos souliers? etc.

21. Film Strip with Varying Sound Tracks: A French I teacher is using film strips with accompanying tapes and text (Tavor Aids, *Cours Audio-Visuel de Français*, 262 Fifth Ave., New York, N.Y.) This unit of the series is "Au Bureau de Tabac." The film strip is shown first with an English track to give the exposition, then repeated with French sound track. The third showing has the French sound with pauses for student repetition. Each phrase is given three times and the student repeats three times. Finally the tape asks questions about pictures on the screen: Q: *Qu'est-ce que c'est?* Pause. R: *Ce sont des timbres à 15 francs.* Students repeat. Q: *Qu'est-ce que c'est?* Pause for student response. R: *Ce sont des timbres à 15 francs.* Students repeat. The next step is to see the written text and to learn the written forms. The sound track is clear, with good native voices. The Tavor Aids have completed the first two levels of French.

22. Wall Clock: A discarded school wall-clock is put to excellent use in teaching beginners the time of day. The clock is set with a spinner at the back and the hands move easily. The teacher spins the setting device and then calls "Quelle heure est-il?" Since the hands turn freely, any possible time may result. This becomes almost a game of roulette and students are fascinated by the drill.

23. Overhead Projector: An overhead view projector is used to project transparencies of pictures to help in vocabulary learning, of material for reading practice, and of charts of grammar summaries. This device seems to have many possibilities for FL teaching.

XI. CULTURE AND CIVILIZATION

The FL course content should coordinate the four language skills with cultural materials. Some teachers have chosen textbooks (the Robin-Bergeaud *Le Français par la Méthode Directe* or the Pathscope-Berlitz series) which base the lessons on different aspects of the foreign culture and which have accompanying audio-visual slides and tapes that present the language in the frame of its culture. Opportunities to teach culture arise constantly in dialogs or conversations, reading materials, important holidays, news events, television programs. This information should be built into a growing understanding of the foreign culture. Some previous sections have noted the effective use of realia in creating a proper cultural atmosphere. Here are other ways to present cultural information and to create a foreign atmosphere in the classroom.

1. Resource Person: A school system makes excellent use of the talents of a local Frenchwoman. Not licensed as a teacher, she is engaged at an hourly rate to spend some time in each French class whenever possible and convenient. The regular teacher is present, so no infraction of regulations is involved. At very little cost to the school system an authentic flavor is brought to the French classes, while cultural ties between the Frenchwoman and her newly-adopted home are strengthened.

2. Proverbs: To drill on proverbs and to give more understanding of their meaning in a French III class, the teacher passes out cards, each with a rephrased proverb. Each student reads his statement to the class (speaking and pronunciation drill) and asks for volunteers to state the proverb implied. Example: *Tout le monde n'aime pas la même chose.* Ans. *Chacun à son goût.* The drill is rapid and entertaining, the class alert and eager to respond.

3. Birthday Party: A Spanish II class begins with the teacher reading a letter from Pedro Vargas y Molina, who invites the class to a birthday party in Mexico City. The teacher's composition seems like a real invitation and sets the stage for teaching about typical celebrations, songs, Saints' Days and names, family names (Vargas y Molina), and bullfights. The teacher introduces and sings, accompanied by his guitar, a typical birthday song, "Las Mañanitas," which the class learns with the help of mimeographed copies. A girl gives a short talk on double family names and a married woman's retention of her maiden name. Another student gives a brief report on Saints' Days and the reason for many given first names. A third student tells of the bullfights in Mexico.

A bullfight ticket is passed around. As new words occur, they are placed on the board. The assignment for the following day is to use any five of these new words or expressions in original questions to be asked in class.

4. Bullfight: With student-made *banderillas*, cape, sword, and bits of costume, a Spanish II class spends the hour discussing a bullfight in Spanish and acting one out. The teacher explains with posters and photos from Peter Buckley's *Bullfight* (Simon and Schuster, 1958). From the entrance music and parade of the *toreros* to the "moment of truth," each phase of the drama is pictured and explained. Students are assigned or volunteer for roles as important personages from the civil government, as *banderilleros*, *picadores*, *toro*, and *matador*. The rest of the class are *aficionados*. A record (*Toreo! La Fiesta Brava*, Vol. 3, AFLP 1818) is played, and, by pointing to an outline of the "drama" on the board, the teacher helps the students through the bullfight. The final performance is complete with murmurs of awe at the appearance of the bull and tremendous shouts of *Olé* at the *matador's* cape passes.

5. Visitor from Spain: An exchange teacher from Barcelona makes periodic visits to each Spanish II classroom in the school district to discuss aspects of life in Spain. Her Castilian accent is no problem. On the contrary, it stimulates the students to the point of asking questions about the pronunciation of several words. Conscious of the limitations of the students, she speaks simply and uses chalk diagrams, a map of Spain, and several pictures of Madrid, the subject of her talk. Several students ask her questions and she questions them periodically as a means of summarizing what she has said.

6. Prelude to Study Abroad: Reading in the assigned French III text concerns American students enrolling for summer courses in France. When the text is understood, the teacher distributes mimeographed application forms which the students fill out for practice in enrolling in French universities. They use booklets furnished by the Services Culturels of the French Embassy, study the course offerings for foreign students, and then choose a university. International Response Coupons, which may be bought at local post offices, are brought by the teacher to be included with applications. The question about the applicant's qualifications in language stimulates discussion about a realistic answer, thus giving depth to a student's understanding of his own abilities, apart from the A, B, C grading system.

7. Tapes from Germany: The teacher is working with an unusually heterogeneous German III

class (a Danish exchange student, a girl just arrived from Germany, three outstanding students from last year's German I class, plus the regular class members). She is using tapes rented from the Reverend James Merrill, a young American pastor, now living in Ebersteinberg bei Rastatt, Weierweg 5, Germany. These tapes, which come regularly and which rent for a week or two for approximately \$1.60 each, have interesting interviews and discussions with German people concerning current events, social and cultural life, World War II, and humorous episodes. The tapes are clear. The pastor's English and German are fluent and distinct, and, whenever necessary, he repeats what the natives have said, at a slightly slower pace, interprets, or makes useful comments, but avoids literal translation.

8. Tapes for Culture: A native Frenchwoman is making excellent use of commercially prepared tapes (Language Teacher's Library, EMC Recording Co., 806 E. 7th St., St. Paul, Minn.) for listening practice and for civilization and culture. She prepares the first-year class orally, in French and English, for listening to the tape. She then plays the tape once with no stops. A second time, she stops at new words or difficult sections for comment or explanation in French. She then plays the tape a third time and carefully tests the student's comprehension with a quiz that asks for simple, direct answers.

9. Spanish Club: The teacher conducts an active (and judging from her classes, undoubtedly exciting) Spanish Club. All activities are conducted in Spanish, the enrollment includes nearly all the Spanish students and some who no longer study Spanish. This club is noteworthy for a special annual project. Each summer, one student, selected by the teacher and the club, spends a month in study and travel in Mexico or Puerto Rico, at the expense of the club.

10. International Exchange: Each year the International Club, sponsored by a French teacher, conducts a fair to raise funds for an international exchange of students. Every organization in the school raises money with a project and a booth (games of skill, sale of home-made articles and food). The "Mardi Gras" is open to the public, and this year's fair raised over \$1,200, which will be used to help send two students abroad for a year, and to bring a French girl and a South American boy to the town for a year. The program is now in its seventh year. Working through the Affiliation of Foreign Schools program, the town has adopted a school in France for exchange of booklets, tapes, letters, and students.

11. Quiz Show: As a review technique on cul-

ture and civilization materials, two French III students are charged with preparing questions to ask the class. They decide to present the questions following the model of Groucho Marx's quiz show, with three levels of difficulty, 100 points for difficult questions, 50 points for questions less difficult, and 25 points for easy questions. Couples are called forward, interviewed briefly in French, and then given three chances to make a high score. They can choose the level of difficulty of each question. Class interest is high and much recombination work on materials can be handled in this way.

XII. SUPERVISION

The greatest problem is the lack of articulation between elementary, junior-high, and senior-high-school language programs. If language is offered in a single secondary school, the department head can coordinate programs, work with teachers, supervise teaching, and in general build a strong degree of harmony. The problem arises when the language courses are extended downward to the junior-high and then to the elementary level with no over-all supervision. Chaos reigns unless someone is given the responsibility for coordinating the programs so that one level builds logically on the previous one, and for seeing that the materials and methods employed are consistent with a planned sequence of study.

1. Articulation: As we talked with department chairmen in the secondary schools, we often found that one of the great problems each year is how to place pupils coming from two or more junior high schools into continuing language classes. The reason is fairly obvious: the junior-high school teachers, left on their own to develop a program, have used a variety of texts and instructional materials. The systems with good articulation between levels are those where supervision is on a system-wide basis. By cooperative planning of course content and sequence, by visits and critical observations, by in-service training and demonstration work, by leading in development of courses of study and of new materials for classes and laboratories, district supervisors have provided flexible guidance for all teachers in the system. Real progress is being made in these schools and the friction between the school levels is noticeably less.

2. FLES Graduates: This problem will increase in the next few years as the many FLES programs build up to the junior and senior high schools. With successful planning and coordination, the early oral training should lead to excellent programs in advanced courses. But they must be anticipated early, developed progressively, and su-

pervised effectively. Each teacher must be aware of the role of each level of instruction and, specifically, of his particular assignment in the overall picture. He needs to share with other teachers solutions to problems and successful techniques. In a well-coordinated program under the leadership of a good supervisor these things happen.

3. The Supervisor as Model Teacher: A commendable and effective effort to improve FL teaching methods through intimate supervision is taking place in a school system composed of two junior high schools and a senior high school. Teaching three classes in addition to his administrative assignment, the supervisor continually oversees the teaching in the three schools. Besides making progress in the coordination of the program, he gives very specific help to the teachers. His work with a beginning teacher with good aptitude but no training in audio-lingual methods will illustrate his effectiveness. At the beginning of the year, a brief training program orients all teachers to the main principles of audio-lingual teaching and materials. As the term gets underway, he systematically visits classes, answering questions, giving praise and, more important, direct constructive criticism. In this way, his teachers continue to develop in understanding and in enthusiasm for audio-lingual methods. With the beginning teacher he has particular success. He offers, after observing her work with her class, to come the next day to demonstrate for ten minutes how to handle directed dialogs, substitution drills, or dialog practice. When you see your own class performing, you have to accept the fact that it can be done; there is little room for irrelevant excuses. He may also invite her to visit his classes, since he has made arrangements with the administration for teachers to do this. In these ways, he imparts some of his own enthusiasm and high standards to his teachers. A visit to the young teacher's class is all that is needed to see the results of this supervisor's work. After a class where the practice of a dialog is confidently handled, the teacher goes to the supervisor to comment on a mistake she made in intonation and to ask his help.

4. Checking the Grades: Each six weeks FL teachers in a large city system send to the supervisor's office duplicate lists of grades, which are recorded for periodic study by the FL supervisor. Sometimes a spot check shows that a student who was getting an A the year before is now getting a D. Or sometimes a spot check of a whole class will show a discrepancy between grades one semester and the next as the students change teachers. The supervisor, in following up what might be a problem, will call on the teachers to discuss the situation. This procedure helps to co-ordinate teaching

methods and evaluation as well as to discover problems in student learning and motivation which might be of general interest. A student who has an audio-lingual teacher in Spanish I may receive a much lower grade from a traditional teacher in Spanish II and vice-versa. Through the supervisor's discussion of this problem with the teachers, a closer agreement about methods and content may be reached. A change in grade may also spot the native speaker who is at a level either too easy or too difficult for him. Comparison of grades in FL and in other classes may show that FL classes are not challenging the good students or not attracting them to FL classes in sufficient numbers. Such topics lead to fruitful conferences with FL teachers on content, methods, testing, and teaching techniques.

5. The Supervisor's Responsibilities: A hard-working and enthusiastic FL Coordinator for the city system, this chairman regularly visits all her FL teachers, which undoubtedly accounts for the unusually good morale and strong loyalty of her staff. She represents the teacher's interests in the central administrative office and interprets to the teacher administrative policies and requirements. Her responsibilities: to help FL teachers; to share in the development of the in-service education program; to advise teachers and principals on the selection of instructional materials; to work with committees on the development of courses of study; to advise in the development of textbook guides; to arrange for departmental meetings and demonstrations; to help teachers evaluate their teaching; to assist in developing a collection of current professional books and journals; to help teachers select appropriate audio-visual and other materials; to assist the supervisory staff in the interpretation of instructional problems; to assist in providing leadership for professional groups in her assigned area; to screen candidates for FL openings.

XIII. MISCELLANEOUS

1. Program Materials: Materials are being developed for the new laboratories to be installed in the city's high schools. Because of dissatisfaction with commercially prepared materials, city-wide committees of teachers write and record in professional studios materials for the various languages, and a central office distributes them to the schools.

2. Homework Discs: (a) A pilot school for an audio-lingual program is using materials, *Spanish for Secondary Schools*, developed with the assistance of personnel from the Army Language School, Monterey, California. The program now has four

semesters of Spanish, two of German, and one of French. First-year students are issued homework discs which contain the dialog, questions, and a résumé. Their books contain sheets of pictures which cue them for the dialogs and the questions.

(b) A teacher who wants homework assignments during the beginning phases of oral work adapted the first lessons of Dostert's *Français Premier Cours* to questions and answers, had native speakers tape the materials, had a firm make a master disc from which inexpensive (20¢) but high fidelity records were made for each student.

3. Long Sequences: The FL program in another place begins for all pupils in Grade 3, with alternating cycles of French and Spanish. Those who enter the system after Grade 3 are expected to catch up with the others, and they almost always do. Since Grades 7 and 8 together equal a first-year course, a student can take a French V or a Spanish V course. The program is now in its ninth year of operation, and the first third-grade students have graduated. Students can start a third language in Grade 9, so that those who have a flair for languages are now getting a 5-year sequence in their second language and a 4-year sequence in their third. Advanced classes in French and Spanish showed beautiful accents, good control of the language, and a mature understanding of college-level reading.

4. Student Tutors: For students who need special help, a school uses its honor society as before-school tutors. Students, assigned to tutors by their teachers, are given passes to the tutoring sessions.

5. Ability Grouping: The teacher's problem is to give each child a task within his ability and interesting enough to occupy his attention. She divides her students into three groups: native speakers, comparatively good non-native students, and slow learners. It is obvious that daily plans for this class have to be carefully drawn to keep three groups profitably occupied. The native speakers read a story from one of the Bond series of graded readers and write the exercises following the story as a check on comprehension. The faster learners are at listening stations in the back of the room, reviewing two dialogs in preparation for some writing practice. The slower group works with the teacher on needed extra dialog and pronunciation practice. After fifteen minutes the slower group is sent to the listening stations. Those at the listening stations take places in the middle of the room for a response drill on the dialogs they have been listening to. The native speakers are still reading and writing from the assigned story. During the last part of the period, the teacher works with the native speakers discussing the story and their an-

swers to questions. The slow group is asked to practice writing their dialog from the printed sheet before them. The middle group practices writing parts of their dialog from dictation given by a good student from the native-speaker group. The teacher says that the groups are easier to manage if they are working on the same kinds of things during the period. The next day, they will work on drills and practice exercises based on this day's dialog.

6. Outlines on Cards: Each day's lesson, with any oral drills to be introduced or varied during the lesson, is written on 3 × 5 cards which can be held inconspicuously in the teacher's hand. When the lesson is over the cards are filed in a desk drawer. Drills that need more practice or review are readily available simply by taking out the appropriate card. At the end of the year, a complete course has been accumulated. All that has to be done to revise the lesson plans for the next year is to change the cards, delete some, or add new ones in their proper sequence.

7. Lesson Cycle: A teacher found a regular cycle or sequence of lessons effective in teaching. Students, knowing in advance what they would do in class, respond well. A typical schedule: Monday: Learn the first five lines of dialog (accumulation drill), listen to a tape of the "expanded" dialog material, answer questions on vocabulary. Tuesday: Review these five lines of dialog and learn the second five lines (accumulation drill), listen to a tape of "expanded" dialog material, answer questions on vocabulary. Wednesday: Review ten lines of the dialog, practice it in pairs, begin fundamental pattern practice based on it, listen to tape for comprehension only, vocabulary development. Thursday: Continue pattern and response drills, read dialog and text previously heard on tape, more listening practice in laboratory. Friday: Directed dialog based on the dialog and the patterns, semi-free conversation limited at first to the dialog at hand and then reviewing the materials of other dialogs, writing practice in the form of dictating the dialog and writing the drills. Monday: Thorough review of dialog and oral structure. Tuesday: Oral test (pronunciation of dialog and ability to perform the drills), test on reading comprehension (true-false or multiple choice in the FL), written retelling or summary of the dialog. More or less time may be needed for the cycle. A complete five-day review occurs after every sixth cycle.

8. Testing: (a) A teacher writes on the board ten excerpts from poems which the French IV class has read or which contain a theme which would lead a thinking student to identify the author. The students, asked to identify the poem and the poet in a non-credit test, work on it as if it were a final

exam. The valuable part of the test comes in the correction. Here students are asked to talk about the style of the poem, the ideas of the author, other poets who had similar feelings, personal reaction to the poem, and a short critique. This technique rouses a good class to a stimulating hour of discussion and several students ask for more tests of this kind.

(b) Fifteen pictures clipped from magazines and illustrating a simple situation hang on a bulletin board in easy view of all students. Each has a number written on a card attached to it with a paper clip. For a Spanish I listening comprehension test, the teacher describes one of the pictures and the students record its number. Such a test is easy to score. The numbers of the pictures can be changed easily, and pictures can be used repeatedly by varying the descriptions.

(c) In a Spanish I class, the teacher, as an exercise in listening comprehension, reads aloud a short story (about three minutes in length) which she has adapted to suit her purpose. Before hearing the story, each student receives a sheet with ten multiple-choice completion questions which he studies for several minutes. He turns the sheet face down as the story is read aloud. He then turns the sheet over and answers as many questions as he can. With no discussion of the questions, the papers are turned over again during a second reading, after which the students have another chance to answer the questions. They are to indicate which questions they answered after the second reading. Copies of the story are then handed out so that the students can read the text they have just heard—a good practice in itself—and correct their work. They are instructed to put a slant line through a wrong answer before writing the correct one. While this is being done the teacher moves about the room giving attention to individual problems. Papers are then passed in. From this correction procedure, the teacher can tell which questions a student answered on the first and second readings and what errors he made. The papers are used less as the basis of a grade than as a means to keep the teacher informed of the progress of the students.

(d) To test listening comprehension in French III, the teacher plays twice a taped anecdote which the class has not heard previously. He then asks ten questions based on the story. The tape is played once more and the questions repeated. The teacher gives one of these comprehension tests every other week, thus giving the students an opportunity to hear different voices, new vocabulary, and challenging their ability to understand.

(e) The teacher uses *French Review Exercises* (Educators Publishing Service, Cambridge, Mass.,

A Manter Hall School Publication, by Geo. Phyllides) to give third-year students experience with achievement tests and to allow them to work at their own speed. As he enters the class, each student is given a book and a sheet of paper on which he writes his answers to the sections indicated by the teacher. The teacher has six answer keys, one for each row. As a student completes a section he may immediately correct his work and ask questions, if necessary. If someone else in his row is using the key, he proceeds to the next section and works until the key is available. If there are several questions on the same problem, the teacher stops the class to give help to the whole group. During the entire exercise, the teacher is free to walk around the class giving special help where needed.

9. Community Support: A unique, privately financed organization, the Foundation, is responsible, in a considerable measure, for the success of the general FL program in this city and for the morale of the teachers. Organized by industrial and lay leaders in the community, it can do things for both schools and teachers that the schools themselves are financially unable to undertake. Believing that FL teachers need good training in and regular contact with the language and the culture that they teach, and realizing that most teachers are unable to travel as much as they should, the administrators of the Foundation send several FL teachers each summer either to a good summer school with language house facilities or to a foreign country.

XIV. GENERAL IMPRESSIONS

Our reaction has been that in no other way could we five visitors have benefited more, professionally, than by going into classrooms across the country and watching skilled teachers at work. No textbook, methods course, or institute could have given the variety of approaches, the chance to see individual and imaginative use of materials, and the opportunity to meet and talk about FL teaching with so many excellent administrators, supervisors, and teachers. We will return to our classrooms anxious to try out many of the practices we have seen work so well with others.

All teachers should be allowed (and should take advantage of) the opportunity to visit other language classes. Talking with other teachers at meetings helps, but it is no real substitute for observing teaching in action. A day spent visiting a good school system will produce many new ideas. Each teacher should ask himself "How many classes have I ever visited?" and "How many teachers, other than supervisors, have ever visited my classes?"

Some classes in key districts have been over-visited, but most language teachers have failed to profit from the best possible source of ideas—other language teachers.

We conclude by listing the nine features that characterized most of the successful classes we observed: (1) The class is at ease in working with the foreign language, and seldom reverts to English to express an idea. (2) Interest is high and students come to class with a real desire to learn by participating. (3) Neither teacher nor student depends on the book. Materials fit the interests and abilities of the students and follow the principles of sound FL teaching. Because their cultural content is significant and accurate, they are not stereotyped. (4) The students do most of the speaking. The teacher gives the setting for discussion, asks key questions to direct it, gives cues in case of difficulty, and gradually subordinates his

own participation. (5) Control of the class is with the teacher at all times. The students look to him for direction and timing. They are made aware of the objectives of the FL learning and of how a technique or exercise will help them learn. (6) Standards of performance are high. The teacher sees that students are neither over- nor under-challenged, and tests are designed to appraise what has been learned. (7) A variable, or unusual, seating arrangement often indicates that the teacher will be interesting to observe and that he is probably willing to experiment. (8) As the student enters the classroom the atmosphere encourages him to use the FL and to assume his foreign role. Throughout the learning process the teacher creates situations (or leads students to create them) which lead to appreciation and understanding of the foreign culture. (9) The teacher's personality—demanding, yet fair and patient—leads his stu-

dents to a high level of performance. His lessons are well planned, and the techniques of presentation and drill are used strategically and correctly to achieve the purpose of each type of exercise. If desired results are not attained with one technique, the teacher tries another. The teacher's manner makes students want to learn the FL, not just because it presents interesting problems to solve or things to say, or because it is fun, but because working under his confident and enthusiastic direction is appealing in itself. While the class is working no distractions are permitted, although moments of rest and humor are provided. The teacher understands and anticipates student problems and changes direction deftly to help the student help himself. A model in the FL is quickly provided when a student falters or makes a mistake, so that poor responses are immediately corrected or avoided.